Toki wo Yuku Uma

The Horse That Passes Through Time

Chapters 1-4 (end) by Takemiya Keiko

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Translator notes
This was a nightmare to translate. Please be aware that the translation, especially in the detailed script discussion IS NOT a word for word accurate translation - my focus has been on conveying the information in a way that would make sense to English readers based on my best interpretation of the text

A Half-baked scanlation
URL http //lyrebird.athinc.org/halfbaked/

Profile: Takemiya Keiko

Originally from Tokushima City Tokushima Prefecture. Debuted in Margaret (Shueisha) at age 17. Currently a Professor of Manga at Kyoto Seika University. Her works include *Terra e*... *Kaze to Ki no Uta*, *Izaroun Densetsu*, *Tenma no Kotsuzoku*, and *Buraito no Yuuutsu*.

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FLOWER COMICS SPECIAL

時を往く馬

The horse that passes through time Keiko Takemiya Fantasy

竹宮惠子

FLOWER COMICS SPECIAL

時を往く馬

Keiko Takemiya Presents

竹宮惠子

小学館
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Melancholic thoughts to a special person
are contained within this snowglobe
While galloping through different ages
and roaming in faraway lands,
this wondrous horse tells four tales that
will deeply touch your heart.

スノーボウルに込められた
大切な人へのせつない想い。
さまざまな時代を駆け抜け、
遠い国を旅しながら
人の心の奥深くに触れてきた
不思議な馬が綴る4つの物語。

The horse that passes through time

同時収録作品
「☆KIDの不毛な冒険」「K子ちゃんの教授生活!?」

Included in the collection
Star Kid no Fumouna Bouken
Keiko-chan no Kyouju Seikatsu!?

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The horse that passes through time

竹宮惠子

CONTENTS

時を往く馬
volume 1 いのち 3
volume 2 果たせない約束 27
volume 3 海を渡る星 47
volume 4 長われた国 69
プチ講座1 90
☆KIDの不毛な冒険
episode 1 92
episode 2 96
episode 3 100
episode 4 104
episode 5 108
episode 6 112
プチ講座2 116
K子ちゃんの教授生活!?
file 1 118
file 2 120
file 3 122
file 4 124
file 5 126
file 6 128
file 7 130
file 8 132
file 9 134
file 10 138
file 11 142
file 12 146
file 13 150
file 14 154
file 15 158
file 16 162
file 17 166
file 18 170
file 19 174
file 20 178
file 21 182
file 22 186
番外編! 190
脚本講座 時を往く馬 195

Scanlation note

There are three stories in this tankoubon
1 **Toki wo Yuku Uma - Volumes 1-4**
(The Horse That Passes Through Time)
2 Star Kid no Fumouna Houken Episodes 1 6
(The Futile Adventures of Star Kid)
3 Keiko-chan no Kyouju Seikatsu!? - Files 1-22
(Keiko-chan's Professorial Career)

This zip only contains the four volumes of Toki wo Yuku Uma and the mangaka's script discussion which begins on page 195 of this tankoubon

INOCHI いのち LIFE

volume:1

BUT IN REALITY IT'S JUST A PIPE DREAM.
NO LOUD NOISES! THERE'S A BAN ON THE USE OF FIREARMS IN THE DEMILITARIZED ZONE
In theory anyway
I WANT THEIR GUNS.
I WAS HOPING TO FIND ENEMY CORPSES.
CRASH

Hmph
THINK YOU CAN LUG IT ON YOUR SHOULDER? WAIT UNTIL YOU'RE FIVE YEARS OLDER!
YOUR RIFLE SCOPE LOOKS A LOT LIKE A RYE BREAD STICK!
SHH!
WAS THIS A KITCHEN?
SINCE LAST YEAR, WE'VE BEEN WAITING TO ADVANCE FORWARD!!
HEY, YOU EATEN TODAY?
HELLO
THAT'S THE FIRST QUESTION GUERRILLA FIGHTERS ASK WHEN THEY GREET EACH OTHER!
Hft
SCRUNCH
SO WHO'S GOING TO OPPOSE US NOW?
PLONK
A... ACHOO!

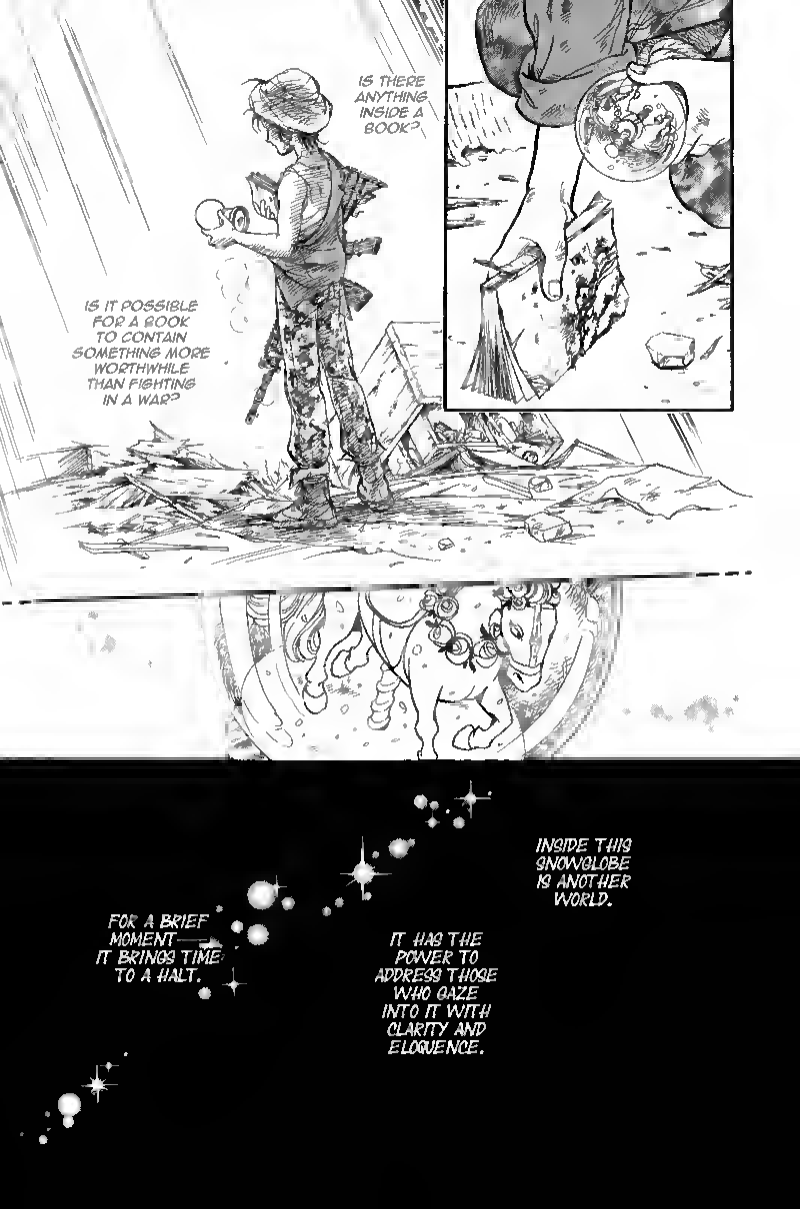
ting
THAT SOUND! IT'S LIKE JINGLING BELLS.
LEAVE IT! THE REST OF OUR TROOP IS MOVING OUT!
idiot!
!
WHAT?!
CRUSH
A SOUND I HAVEN'T HEARD IN AGES
ting

POW
IT'S BEEN WOUND UP, YOU LITTLE—!
THUD
THUD
CLINK
POW

BOOM
APIKA MIGHT HAVE BEEN DELIGHTED IF I'D GIVEN THAT TO HER AS A GIFT
NOW THAT'S UNUSUAL. NOT JUST SEEING THE TOY
'CAUSE THE WOMAN I LIKED WAS ALWAYS BEYOND MY REACH
BUT TO BE THINKING OF HER

CLICK
NOT SURE.
MAYBE ONE OF THEM
YOU FINISHED THEM OFF?
UH HUH.
THEY SAY YOU USED TO LIVE IN THIS TERRITORY, RIGHT?
CRASH
WELL...
WE'VE SUPPRESSED THEIR OFFENSIVE FOR NOW. THE QUESTION IS HOW LONG IT'LL LAST...
SO DON'T DROP YOUR GUARD!
SKID
THUD
THUD

THE MAN WHO USED TO LIVE HERE HAD RETURNED FROM EXILE IN JAPAN
HE WAS A MEMBER OF THE ABUSIR TRIBE
I CAN'T FORGET HIS FACE AS HE WHISPERED
"BURIED BENEATH MY BOOKS I'M AS GOOD AS DEAD"
A MAN WHO WOULD NEVER CONSIDER USING A GUN
ROLL
ゴロロ
ping
ピン!


IS THERE ANYTHING INSIDE A BOOK?
IS IT POSSIBLE FOR A BOOK TO CONTAIN SOMETHING MORE WORTHWHILE THAN FIGHTING IN A WAR?
INSIDE THIS SNOWGLOBE IS ANOTHER WORLD.
IT HAS THE POWER TO ADDRESS THOSE WHO GAZE INTO IT WITH CLARITY AND ELOQUENCE.
FOR A BRIEF MOMENT— IT BRINGS TIME TO A HALT.

volume 2

果たせない約束

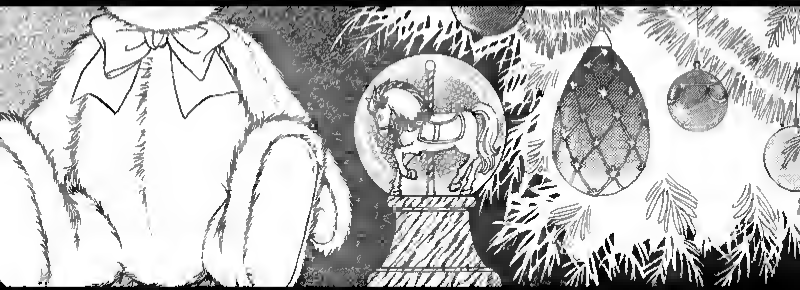
Hatasenai Yakusoku

The Unfulfilled Promise

"IS THAT A SNOWGLOBE IN THE SHOP WINDOW?"

"I HEARD IT'S THE LAST ONE THAT MONSIEUR JUNEAU, THE ELDERLY TOYMAKER ON THE CORNER, WAS MAKING FOR HIS GRANDDAUGHTER."

"OUI, SO IT IS!"



THAT'S THE GOSSIP I OVERHEARD ONE FREEZING MORNING——

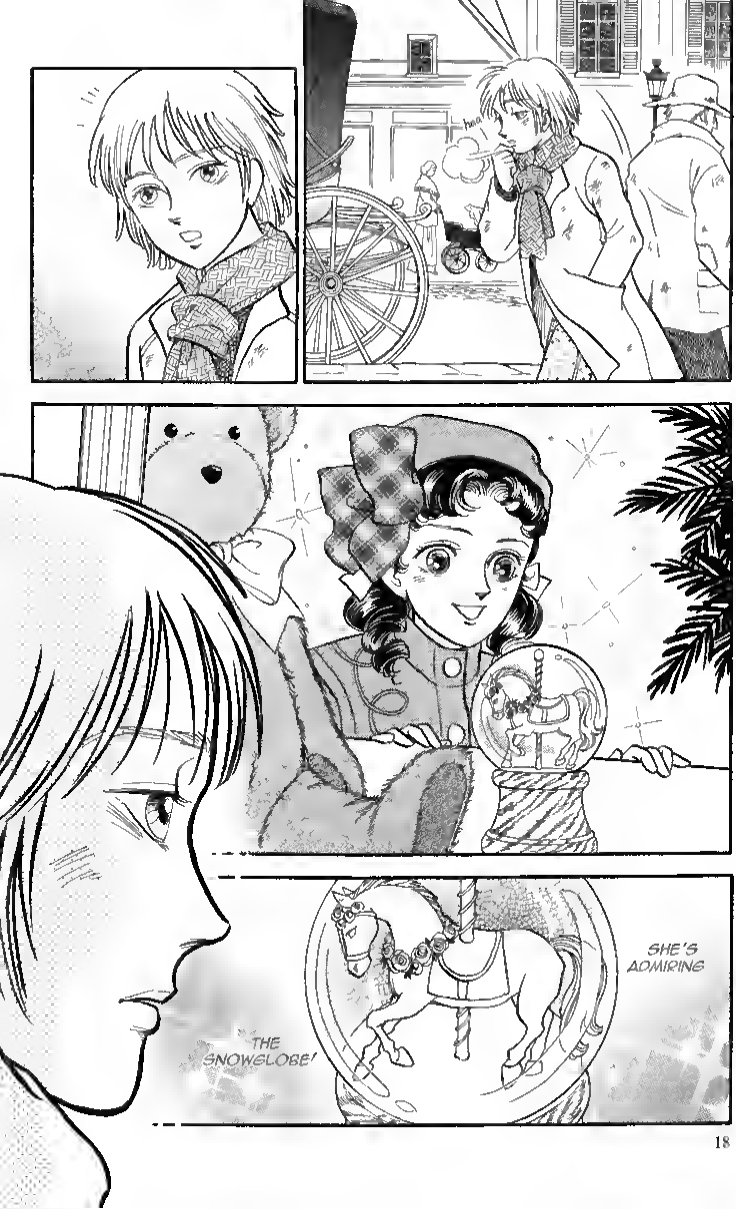
"BUT WHEN HE DIED LAST MONTH, HE LEFT NO WILL AND HIS SURVIVING CHILDREN WERE UNAWARE OF HIS WISHES."

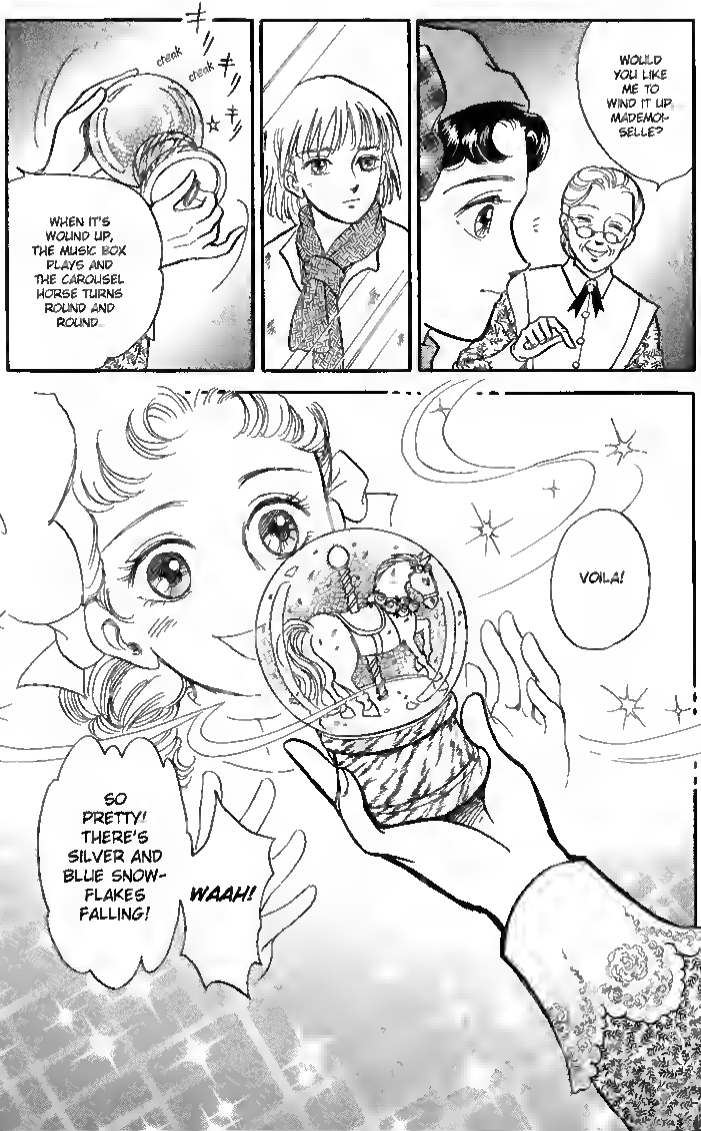
"...SO THEY PUT IT UP FOR SALE."

Le pays des Merveilles
volume:2
Hatasenai Yakusoku
果たせない約束
The Unfulfilled Promise

WELCOME TO OUR TOY SHOP!
カラン
DING DING
MAMAN, LOOK OVER THERE! ISN'T THAT BEAUTIFUL?
THIS ONE IS NICE! THIS IS THE ONE I DEFINITELY WANT!

I'M FINE I CAME IN BECAUSE MY DAUGHTER TOLD ME SHE WANTED TO LOOK AROUND
WE'VE ALREADY ORDERED HER CHRISTMAS PRESENT FROM PARIS AND BESIDES,
YOUR TEA, MADAME IS THERE ANYTHING IN PARTICULAR YOU'RE LOOKING FOR?
CERTAINLY, MADAME PLEASE FEEL FREE TO BROWSE AT YOUR LEISURE
WE'LL BE DEPARTING FOR AMERICA SOON!
I DON'T WANT TO MAKE OUR HAND LUGGAGE ANY HEAVIER FOR THE POOR PORTERS!
Ho Ho Ho


SHE'S ADMIRING
THE SNOWGLOBE!


creak
creak
WHEN IT'S WOUND UP, THE MUSIC BOX PLAYS AND THE CAROUSEL HORSE TURNS ROUND AND ROUND...
WOULD YOU LIKE ME TO WIND IT UP, MADEMOISELLE?
VOILA!
SO PRETTY! THERE'S SILVER AND BLUE SNOW-FLAKES FALLING!
WAAH!

LOOK, MOTHER! FATHER AND I ONCE SAT ON A CAROUSEL HORSE JUST LIKE THIS ONE!
IT WAS WHITE AND DECORATED WITH FLOWERS TOO
PLEASE MOTHER! CAN'T WE STAY A LITTLE LONGER?
DO NOT MAKE SUCH A FUSS IN THE STORE! COME, LET'S RETURN HOME AT ONCE!
LATER
YOUR MOTHER HAS SEVERAL ARRANGE-MENTS YET TO BE FINALIZED
PLEASE DO AS I SAY!
YOUR FATHER HAS ALREADY BOUGHT YOU A GRAND DOLLHOUSE FOR CHRISTMAS
ENOUGH! ONCE YOU OPEN THE BOX THAT'S WAITING FOR YOU UNDER THE TREE YOU CAN DECORATE IT AS YOU LIKE!

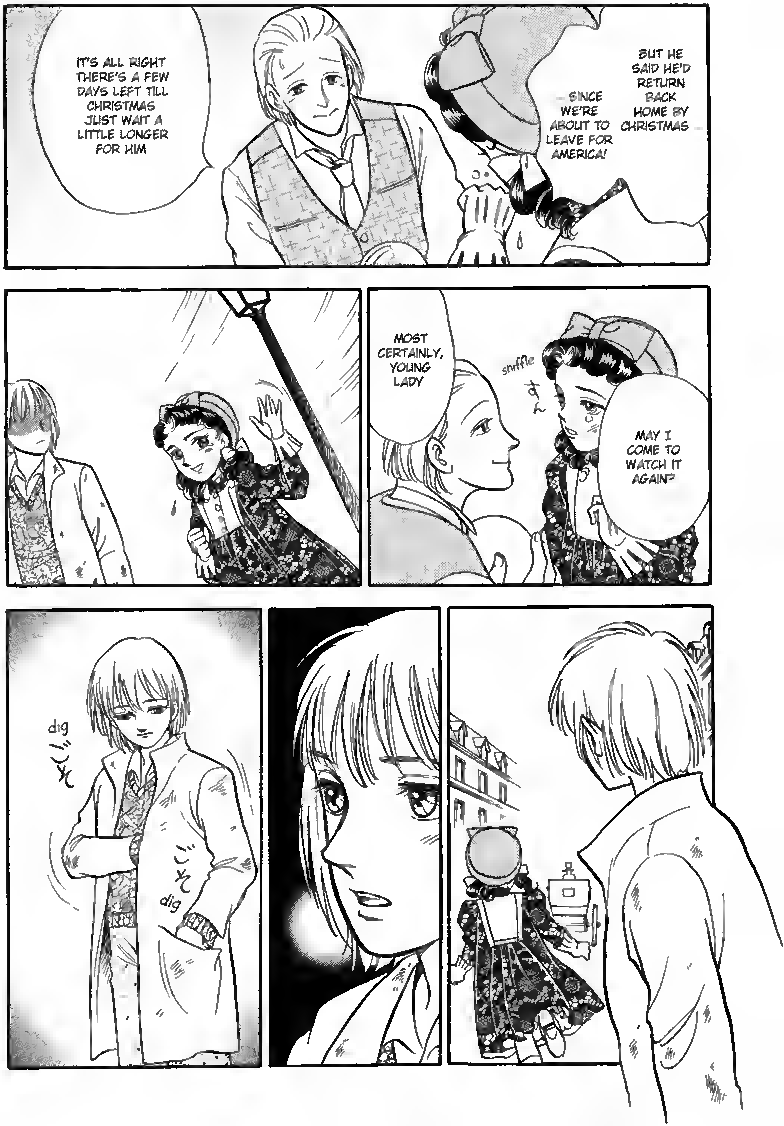
crack
CHA!
MOTHER!
ガラ
ガラ
RATTLE
RATTLE
ガラ
WASN'T THAT NICE, MONSIEUR JUNEAU? YOUR GRANDDAUGHTER WOULD'VE BEEN A GIRL MUCH LIKE HER
SHE WAS CERTAINLY MORE FOND OF YOUR SNOWGLOBE THAN HER DOLLHOUSE

カン!
CLANG
カン
CLANG
CLANG
カン
ハァハァ

HEY! DELIVER THESE AT ONCE!
UNDER-STOOD, MASTER
THEN GO AND PREPARE TONIGHT'S DINNER, FOR SOON IT WILL BE TIME FOR THE MEN TO SWAP SHIFTS!

IT WOULD BE NICE TO SEE THE SNOWGLOBE...
BELONG TO THAT YOUNG GIRL
IF YOU DON'T RETURN HOME SOON...
IT'S GETTING DARK, YOUNG LADY!

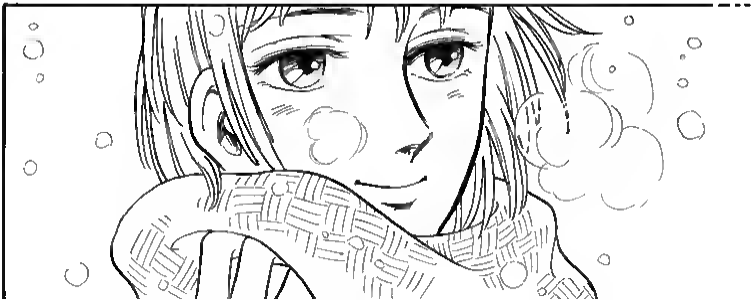
AHH, VERY WELL THEN YOU'RE TO RETURN HOME AT ONCE, AGREED?
COULD I WATCH YOU WIND UP THE MUSICAL HORSE ONE MORE TIME?
PLEASE, MONSIEUR SHOPKEEPER...
MERCI!
I HAVEN'T SEEN MY FATHER IN A LONG TIME HE USED TO CALL ME HIS LITTLE EVA. MAYBE HE'S COMPLETELY FORGOTTEN ABOUT ME BY NOW...
SOB


IT'S ALL RIGHT THERE'S A FEW DAYS LEFT TILL CHRISTMAS JUST WAIT A LITTLE LONGER FOR HIM
BUT HE SAID HE'D RETURN BACK HOME BY CHRISTMAS
...SINCE WE'RE ABOUT TO LEAVE FOR AMERICA!
MOST CERTAINLY, YOUNG LADY
sniffle
MAY I COME TO WATCH IT AGAIN?
dig
dig

MASTER, I'VE BOUGHT THE FOOD FOR TONIGHT'S DINNER
Again? But I never asked him tonight!
OH?
I SEE VERY WELL, THEN
THE METAL FURNITURE FITTINGS FOR THE DEPPE ESTABLISHMENT ARE FINISHED, AREN'T THEY? SHALL I DELIVER THEM?
IT'S TOO LATE NOW THEIR STORE WILL BE CLOSED
I CAN STILL MAKE IT IN TIME I'LL BE BACK SOON!
WHAT'S THAT RASCAL UP TO?
Suddenly running out like that!
MASTER, IT'S THE CHRISTMAS SEASON! LET HIM EARN A LITTLE MORE ON THE SIDE IF THAT IS WHAT HE'S DOING

I NEVER USED TO NOTICE THE HAPPY FACES OF THE PEOPLE WALKING ALONG THE STREET –

UNTIL NOW



Le pays des Merveilles
I'M NOT TO SELL THIS TO ANYONE ELSE...?!
RATTLE
RATTLE
RATTLE
UH HUH
WILL YOU PROMISE ME THAT?
OH MY I COULD GET INTO TROUBLE FOR THAT YOUNG LADY!
WHEN MY FATHER RETURNS, I'M CERTAIN HE'LL BUY IT AS A GIFT FOR ME
EVEN WHEN I DON'T BREATHE A WORD TO HIM, HE ALWAYS GUESSES EXACTLY WHAT I'D LIKE BEST

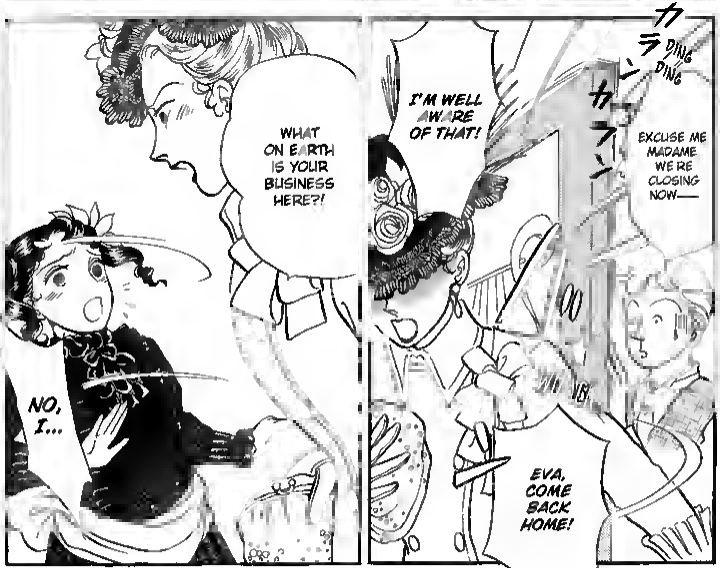
WE'RE LEAVING FOR AMERICA SOON! IT WOULD BE DREADFUL IF YOU CAUGHT SO MUCH AS A COLD!
COME QUICKLY! OUR COACH HAS BEEN WAITING ON THAT CORNER FOR YOU!
YOUNG MISTRESS!
IT'S TOO COLD TO BE OUT HERE!
HURRY NOW!
COME!
COME!
DON'T BE DISOBEDIENT AGAIN LIKE THIS
BUT I REALLY DON'T WANT TO GO TO AMERICA!
HEY, JUSTIN! IT'S ONLY A COUPLE OF DAYS TILL CHRISTMAS EVE!
SO HAVE YOU FOUND A NICE GIRL OF YOUR OWN YET?

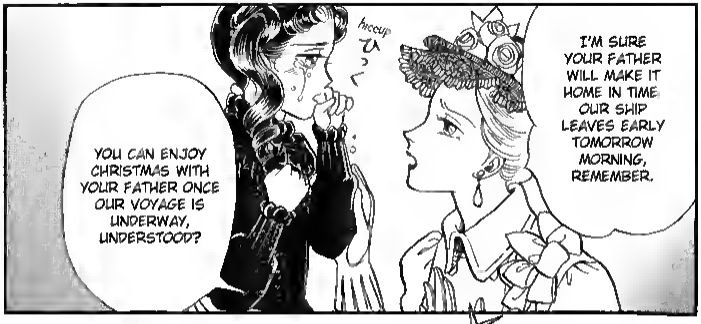
IT'S A PROMISE
PROVIDING NO ONE ELSE BUYS IT—
WELL TODAY THE WORKING YEAR DRAWS TO A CLOSE
YOU'VE ALL PUT IN A FINE EFFORT!
IT'S CHRISTMAS EVE, SO MAKE SURE YOU DRINK AND BE MERRY TONIGHT!
AND TO YOUR GRACIOUS WIFE AS WELL
JOYEUX NOEL! MERRY CHRISTMAS!
BONNE ANNEE TO YOU, MASTER! HAPPY NEW YEAR!

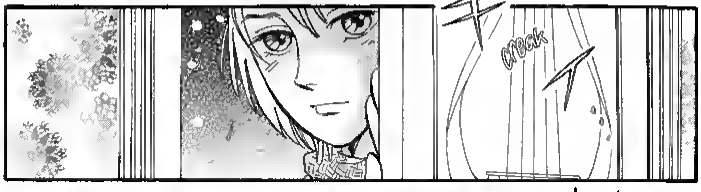
ARE WE ABLE TO FIT IN THE CARRIAGE, I WONDER?
COME ON! WE'RE GOING HOME!
LATER WE'LL GO TO MASS TO CELEBRATE!
Fermeture
closed
HEY, IT'S NEARLY CHRISTMAS!
カラ〜ン カラ〜ン
DING DING

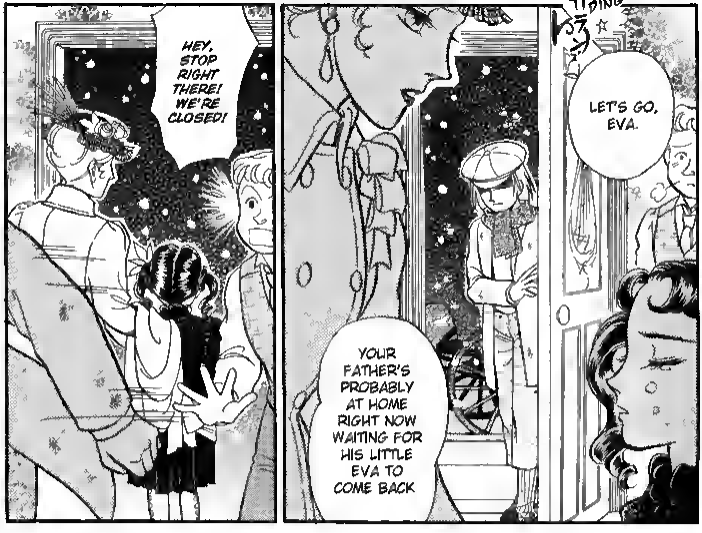
IT'S CHRISTMAS EVE TONIGHT, ISN'T IT?
FORGIVE ME, YOUNG LADY... BUT THE SHOP IS NOW CLOSED

EVA!
COME BACK HOME!
WHAT ARE YOU DOING HERE? YOUR FATHER WILL RETURN SOON!


WHAT ON EARTH IS YOUR BUSINESS HERE?!
NO, I...
I'M WELL AWARE OF THAT!
DING DONG
EXCUSE ME MADAME WE'RE CLOSING NOW——
EVA, COME BACK HOME!


hiccup
ひっく
YOU CAN ENJOY CHRISTMAS WITH YOUR FATHER ONCE OUR VOYAGE IS UNDERWAY, UNDERSTOOD?
I'M SURE YOUR FATHER WILL MAKE IT HOME IN TIME. OUR SHIP LEAVES EARLY TOMORROW MORNING, REMEMBER.

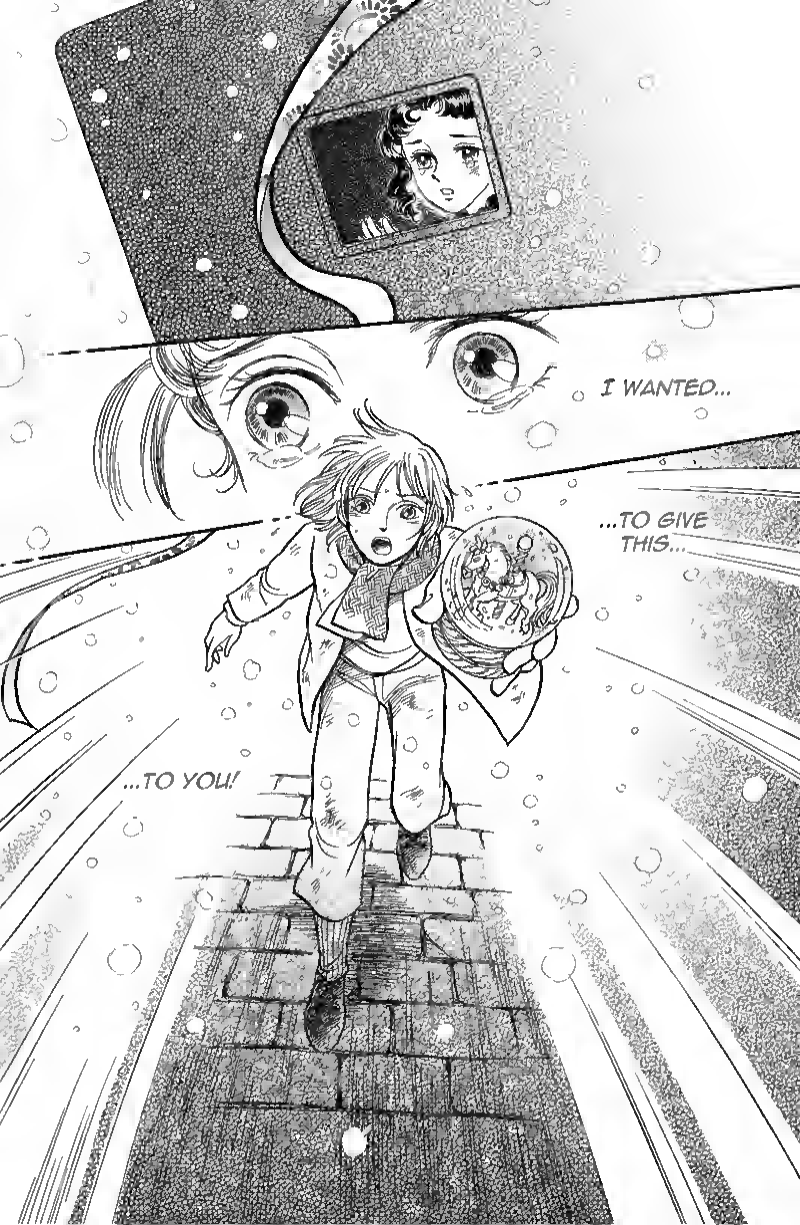

mark

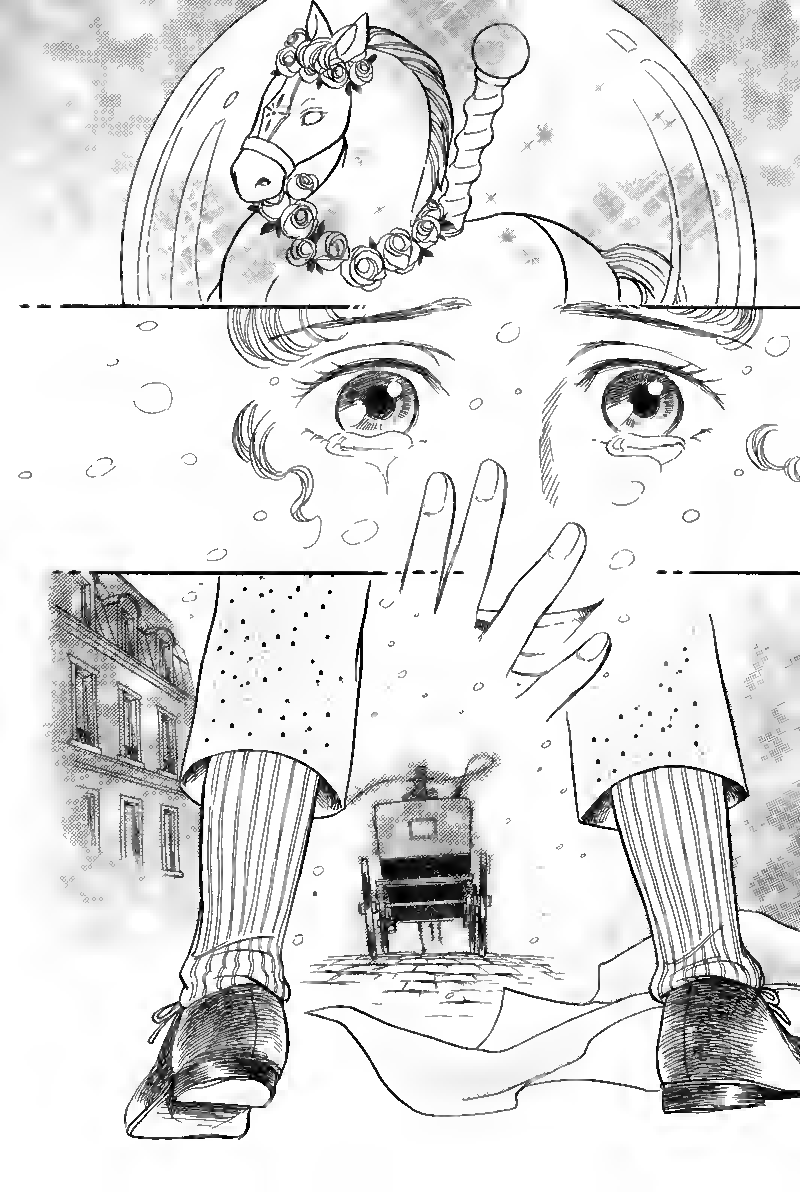

HEY, STOP RIGHT THERE! WE'RE CLOSED!
YOUR FATHER'S PROBABLY AT HOME RIGHT NOW WAITING FOR HIS LITTLE EVA TO COME BACK
ding dong
LET'S GO, EVA.

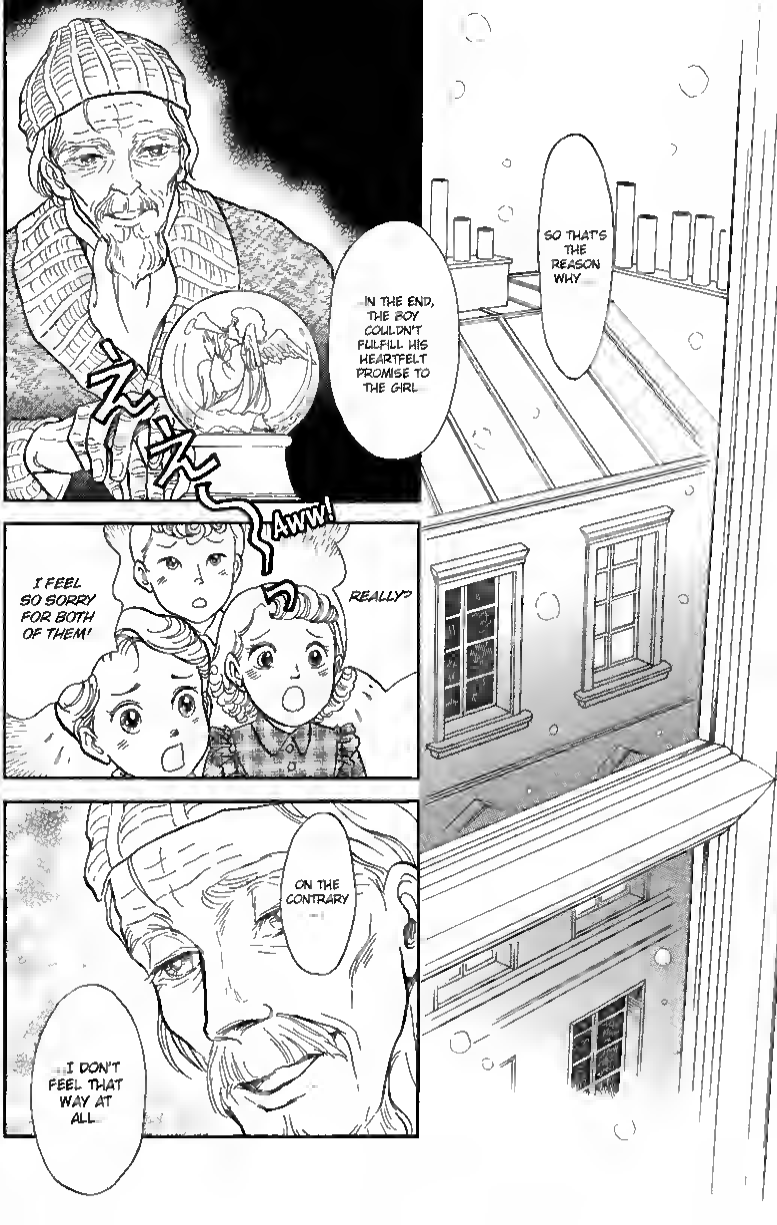
I'D LIKE THIS SNOWGLOBE, PLEASE!
HURRY!
IS THIS A GIFT?
Good grief! I said we're closed!
DASH
MERCI BEAU
ding
crack

WAIT!
DING
DING
カラン
カラン
カラン
カラン
RATTLE
RATTLE
ガラ

PLEASE
WAIT!

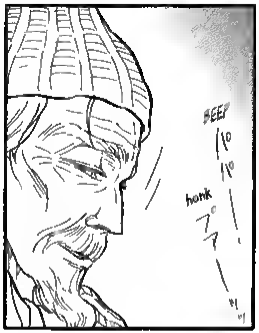

I WANTED...
...TO GIVE THIS...
...TO YOU!



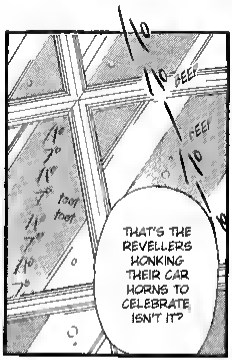

SO THAT'S THE REASON WHY
IN THE END, THE BOY COULDN'T FULFILL HIS HEARTFELT PROMISE TO THE GIRL
AWW!
I FEEL SO SORRY FOR BOTH OF THEM!
REALLY?
ON THE CONTRARY
I DON'T FEEL THAT WAY AT ALL

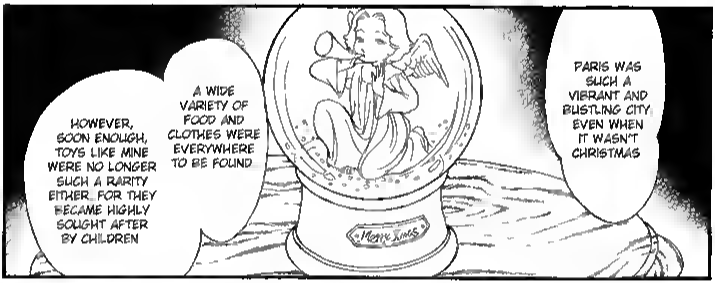
knock
knock
TELL US, GRANDPA!
HOW? HOW DID HE DO IT?
BUT HOW? HE WASN'T ABLE TO GIVE HER THE SNOW-GLOBE!
THE BOY CONVEYED HIS OFFERING WELL, AND THE GIRL RECEIVED IT WITH GRATITUDE
TELL US HOW HE DID IT!
Yay!
LET'S HURRY UP AND GATHER IN FRONT OF THE CHRISTMAS TREE EVERYONE!
COME ALONG NOW! SOON IT WILL BE TIME TO SLICE THE CAKE!

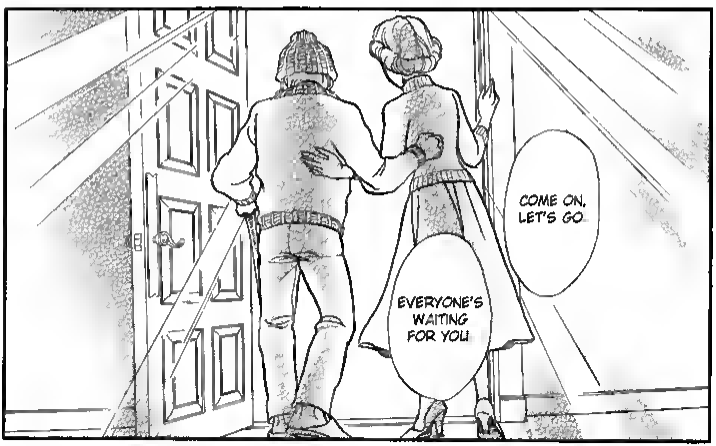
WELL, JUSTIN, YOU THINK ABOUT IT CAREFULLY
IF YOU CAN'T FIGURE IT OUT AFTER A WEEK, THEN COME AND VISIT YOUR GRANDFATHER'S PLACE.
ALL RIGHT, GRANDPA.
HURRY UP, JUSTIN!
WE'RE CUTTING UP THE CAKE!
WERE YOU TELLING THEM THE TALE OF THE CHRISTMAS PROMISE AGAIN?
AHH, I WAS.
I WONDER HOW MANY TIMES I'VE TOLD IT ALREADY EACH TIME THERE'S A NEW GRANDCHILD IN THE FAMILY....

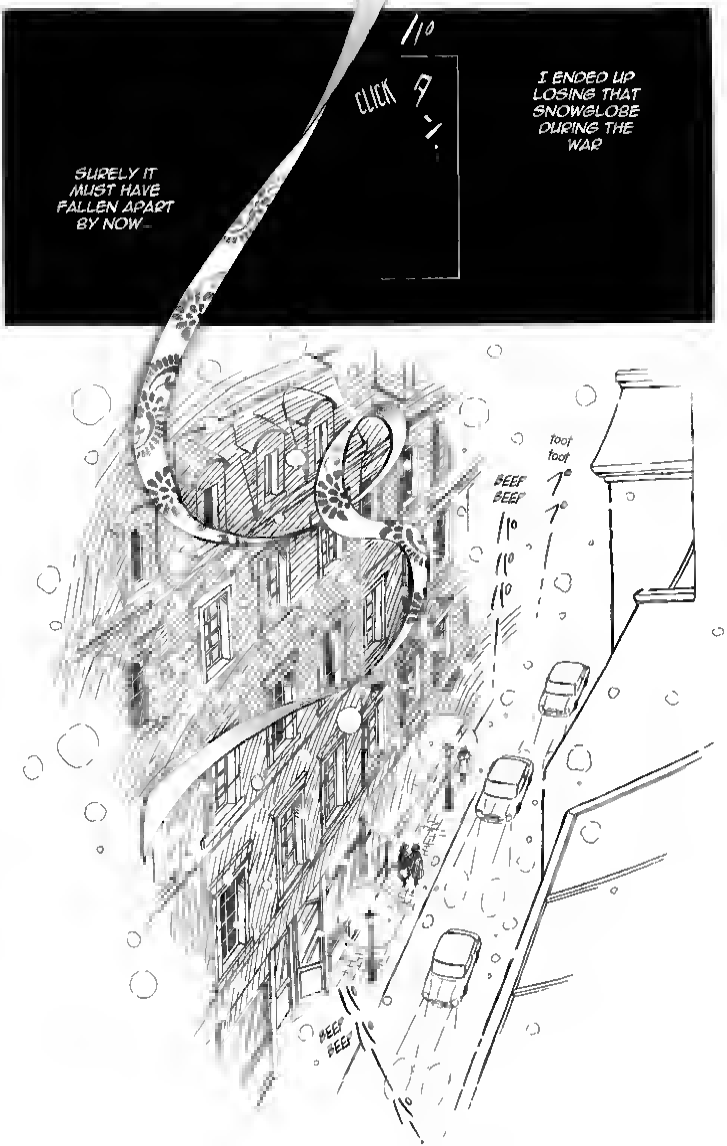

BEEP
honk
プァー

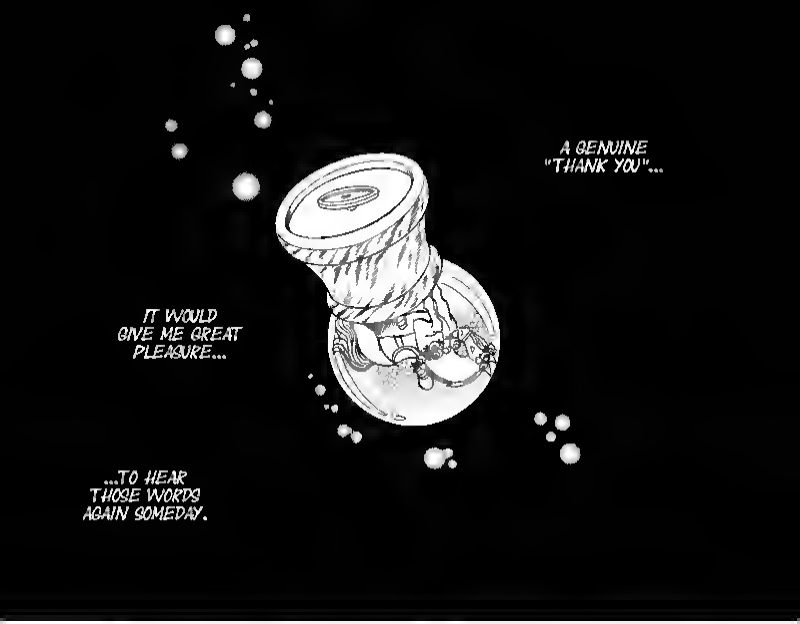
WHEN DID YOU LEAVE THAT PORT CITY FOR PARIS? WAS IT AFTER YOU BECAME AN EXPERIENCED CRAFTSMAN?


BEEP
BEEP
toot toot
THAT'S THE REVELLERS HONKING THEIR CAR HORNS TO CELEBRATE, ISN'T IT?


PARIS WAS SUCH A VIBRANT AND BUSTLING CITY EVEN WHEN IT WASN'T CHRISTMAS
A WIDE VARIETY OF FOOD AND CLOTHES WERE EVERYWHERE TO BE FOUND
HOWEVER, SOON ENOUGH, TOYS LIKE MINE WERE NO LONGER SUCH A RARITY EITHER. FOR THEY BECAME HIGHLY SOUGHT AFTER BY CHILDREN
Merrie Xmas


COME ON, LET'S GO.
EVERYONE'S WAITING FOR YOU.


SURELY IT MUST HAVE FALLEN APART BY NOW...
CLICK
I ENDED UP LOSING THAT SNOWGLOBE DURING THE WAR
toot toot
BEEP BEEP
BEEP BEEP



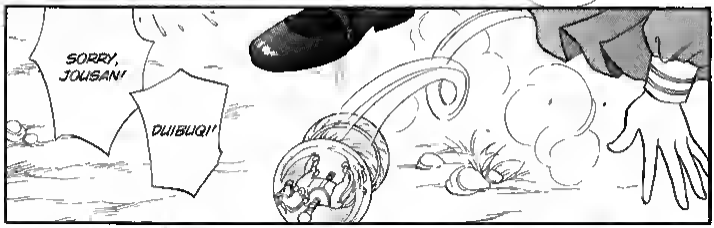
volume:3

Umi wo Wataru Hoshi
The Star Crossing the Sea
海を渡る星

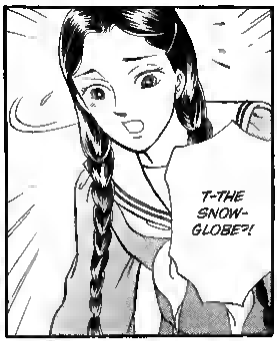
AKIKO!
IT'S MY WAY OF THANKING HER FOR LENDING ME HER TOY!
SORRY KAASAN! BUT I PROMISED MEILIN I'D LET HER LOOK AT MY SHOUJO ARTBOOK.

KAASAN Japanese title for 'Mother'

WHOMP WHOMP
KYAA!
BESIDES, YOUR DAUGHTER WAS BORN HERE IN CHINA
SHE'S BEEN WARNED BEFORE ABOUT BEING TOO FRIENDLY WITH THE CHINESE.. by her father!
SAYING SUCH THINGS TO A CHILD IS USELESS, OKUSAN!



※ **DUIBUQI** Sorry in Mandarin

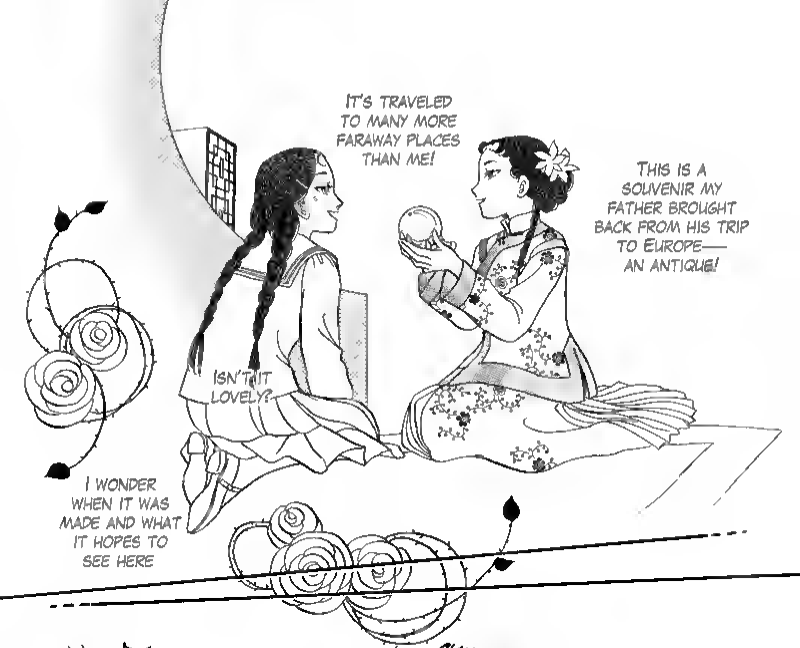


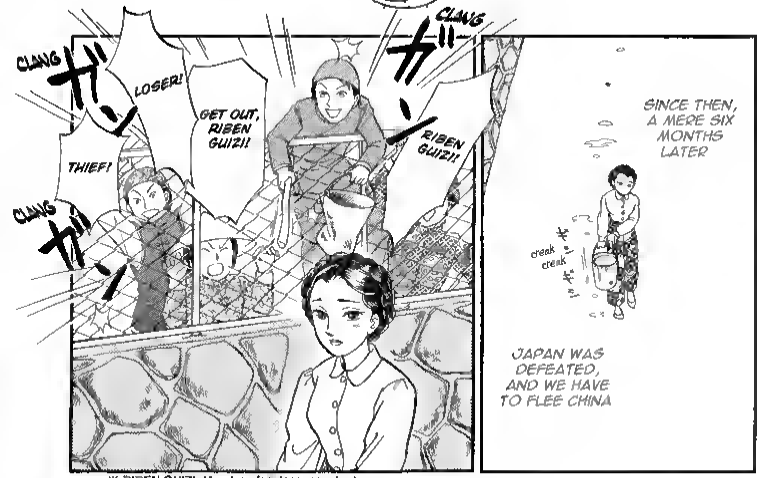
OKUSAN respectful Japanese title for Madam
JOUSAN Japanese title for Miss

※ MEI GUANXI: No problem in Mandarin

……
PAT
PAT
MEI GUANXI! DON'T WORRY ABOUT IT! I WAS THE ONE WHO WAS RUSHING PAST YOU!
YOU'RE MOVING AWAY…!!
AKIKO!
MEILIN, WHAT ON EARTH IS GOING ON HERE?!

YES...
PAPA SAYS WE'RE TO LEAVE FOR HONG KONG AT ONCE NO MATTER WHAT
MAYBE IT'S GOT SOMETHING TO DO WITH THE RISE OF COMMUNISM? I'M NOT SURE. IN ANY CASE, WE'RE GETTING OUT...
I SEE... I'LL BE LONELY WITHOUT YOU...
I'M SO SORRY THAT'S THE REASON WE'RE BUSY PACKING AWAY OUR BELONGINGS
I WON'T BE ABLE TO SHOW YOU MORE OF MY TREASURED POSSESSIONS
OH HERE!
IF I DON'T RETURN THIS TO YOU NOW...
THIS... I'LL GIVE TO YOU, AKIKO
I DON'T KNOW WHEN WE'LL BE ABLE TO SEE EACH OTHER AGAIN
SO THINK OF IT AS A MEMENTO OF OUR FRIENDSHIP

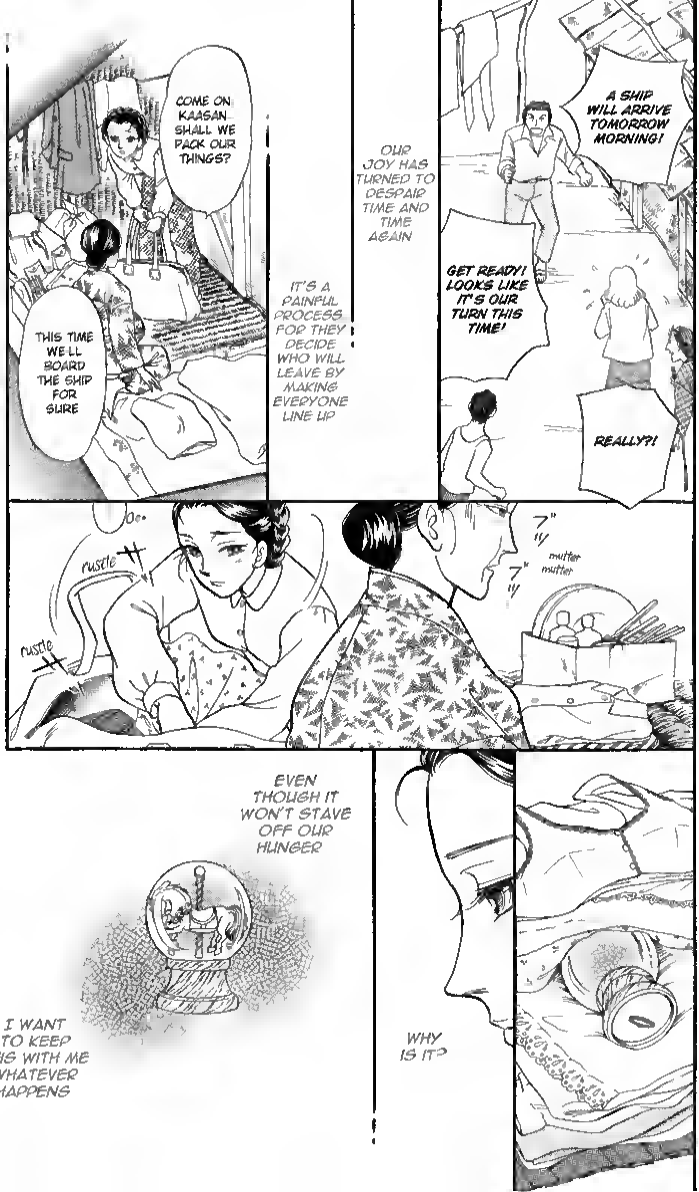

I WONDER WHEN IT WAS MADE AND WHAT IT HOPES TO SEE HERE
ISN'T IT LOVELY?
IT'S TRAVELED TO MANY MORE FARAWAY PLACES THAN ME!
THIS IS A SOUVENIR MY FATHER BROUGHT BACK FROM HIS TRIP TO EUROPE— AN ANTIQUE!



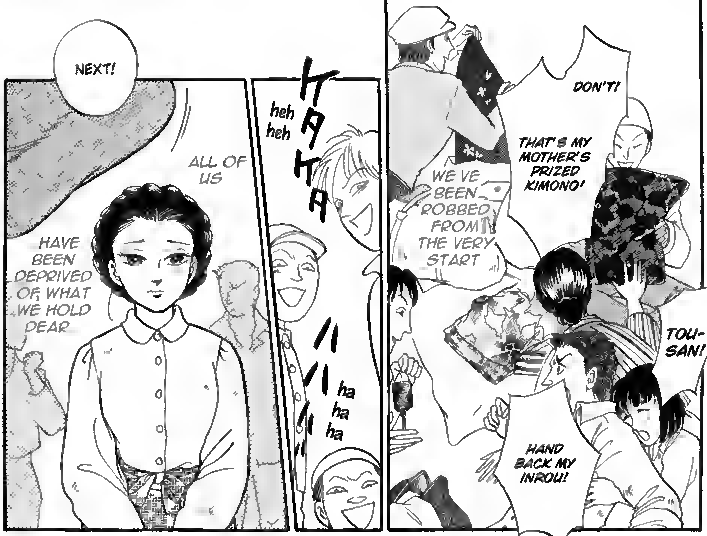
※ **RIBEN GUIZI** Mandarin for Japanese devil

EACH OF THEM HAD LEFT JAPAN AT SOME POINT TO ESTABLISH A NEW LIFE ABROAD
THE PEOPLE WAITING ON THE WHARF FOR THE REPATRIATION SHIP
mutter mutter mutter
WHAT'S BECOME OF YOUR FATHER...? HE WAS TAKEN BY THE RED ARMY...
DAMN HIM! SHOWING OFF HIS SPOILS AS HE DOES HIS ROUNDS OF THE REFUGEE BARRACKS...
STOP IT.
YOU'LL ONLY MAKE YOURSELF MORE HUNGRY.
SO NO ONE HAD EVER CONSIDERED GOING BACK UNTIL JAPAN LOST THE WAR
ANYTHING TO TRADE?
ANY-THING?
I'VE GOT MANTOU FOR YOU!
WE WERE TOLD HE WAS WITH A GROUP OF MEN THAT WERE LATER EXECUTED IN A DRY RIVERBED
MAYBE TOUSAN IS NO LONGER ALIVE...

MANTOU- Chinese steamed bun without filling
TOUSAN- Japanese title for Father

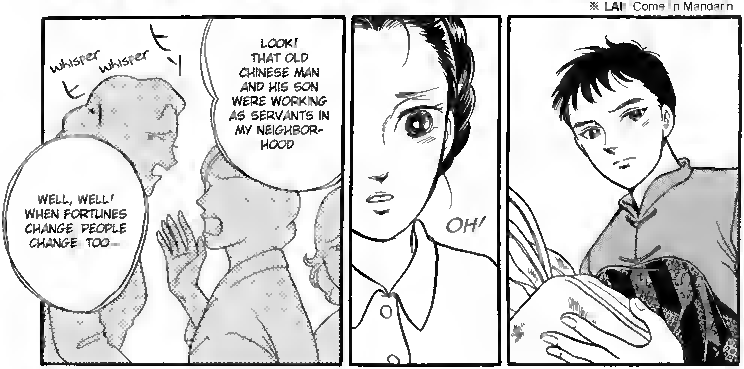

COME ON KAASAN SHALL WE PACK OUR THINGS?
THIS TIME WE'LL BOARD THE SHIP FOR SURE
IT'S A PAINFUL PROCESS FOR THEY DECIDE WHO WILL LEAVE BY MAKING EVERYONE LINE UP
OUR JOY HAS TURNED TO DESPAIR TIME AND TIME AGAIN
A SHIP WILL ARRIVE TOMORROW MORNING!
GET READY! LOOKS LIKE IT'S OUR TURN THIS TIME!
REALLY?!
rustle
rustle
mutter mutter
EVEN THOUGH IT WON'T STAVE OFF OUR HUNGER
I WANT TO KEEP THIS WITH ME WHATEVER HAPPENS
WHY IS IT?

IT'S MY DREAM, MEILIN!
TO MAKE FRIENDS WITH PEOPLE FROM AROUND THE WORLD AND HEAR ALL THEIR EXOTIC TALES!
HMM... WELL THEN, CAN I BE THE FIRST?
JAPANESE ARE FORBIDDEN TO SMUGGLE CHINESE GOODS OUT OF CHINA!
OPEN YOUR BAGS FOR THE LUGGAGE INSPECTION!
LINE UP!
BUT THESE ARE THE ONLY THINGS OF VALUE WE HAVE LEFT! THIS IS AN ACT OF CRUELTY!
Hmph
THEY PRETEND TO BE SOLDIERS TO ROB US OF OUR POSSESSIONS!
ACTING LIKE A SOLDIER?! WE'VE SEEN THIS RUSE BEFORE...!
WE'VE GOT TO GO THROUGH THIS AT THE VERY LAST MINUTE?



INROU ornate Edo-era lacquer pillbox. The cord is traditionally tied to a kimono sash

※ **LAI** Come in Mandarin


whisper whisper
LOOK! THAT OLD CHINESE MAN AND HIS SON WERE WORKING AS SERVANTS IN MY NEIGHBOR-HOOD
WELL, WELL! WHEN FORTUNES CHANGE PEOPLE CHANGE TOO—
OH!

seize
INSPECT BAGS!
PUT YOUR BAGS DOWN!
CLUNK
snicker snicker
heh heh
Wa ha ha ha

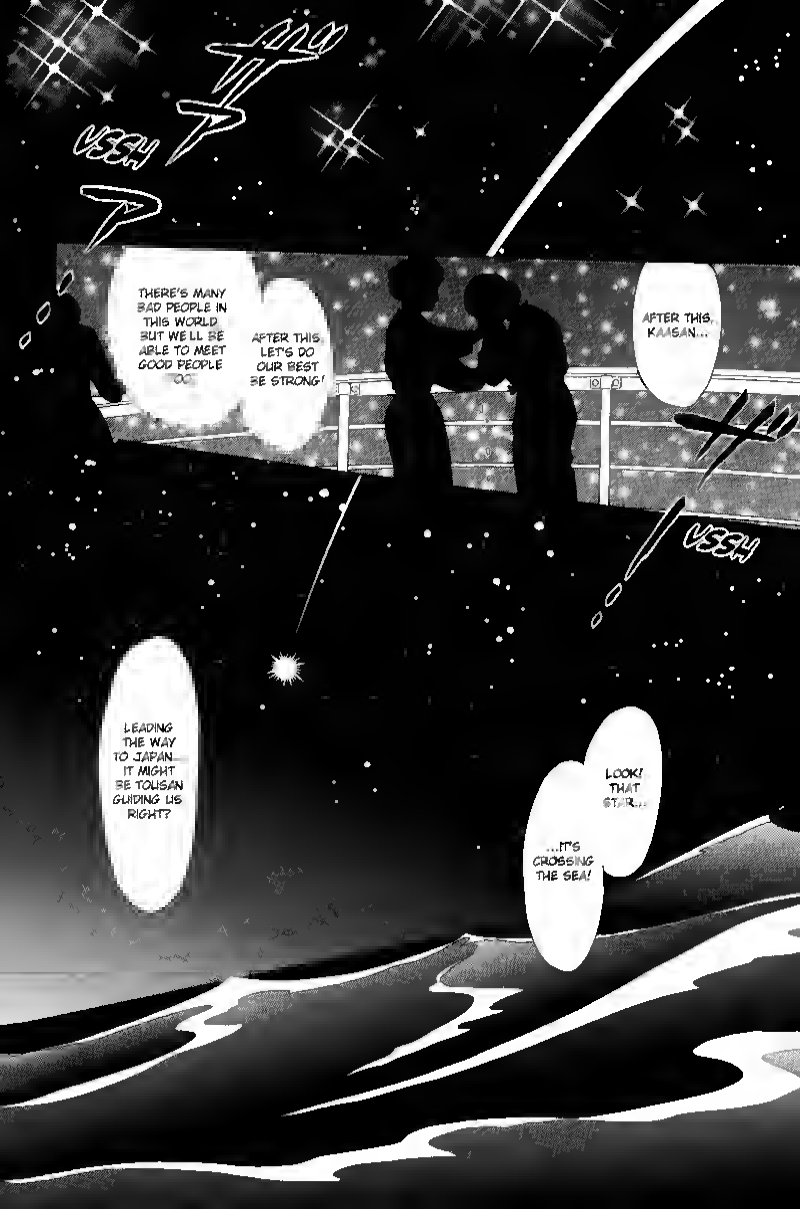
flip
Ho
HUH?
flinch
ALL DONE! GO! YOUR BAGS ARE EMPTY!
DUMP
IT WASN'T TAKEN OUT
BUT IT'S IMPOSSIBLE FOR HIM NOT TO HAVE NOTICED IT——

WHY?
IT COULD VE MADE A DELIGHTFUL TOY FOR SOMEONE ELSE
HEY, WHAT'S THE MATTER?
KAASAN...
KAASAN... I TOLD YOU!

IT HAD BEEN THE LAND OF OUR DREAMS
TAKE A LAST LOOK AT THIS PLACE
WE'RE GOING TO A COUNTRY FAR AWAY
honk honk
YOU'RE FINALLY ABOARD THE REPATRIATION SHIP BUT THERE ARE STILL MANY PERILS ON THIS VOYAGE
TAKE CARE OF YOURSELVES
HOLD TIGHT UNTIL WE REACH JAPAN
VSSH

WE'RE CROSSING THE SEA— CAN YOU TELL?
WE'RE GOING TO A NEW COUNTRY FOR THE FIRST TIME A PLACE CALLED JAPAN

FOR I MIGHT ABLE TO KEEP SO AWAY AS A FELLOW.
IF YOU DO THAT, I'LL BE ABLE TO KEEP GOING...
YOU'LL KEEP ME COMPANY AND LIFT MY SPIRITS, WON'T YOU?
YOU'RE, THE HORSE THAT S'COME WITH ME ON A TRIP TO A FARAWAY LAND.
THANK YOU!
MY DREAM WASN'T BROKEN... MY DREAM STILL REMAINS——


VSSH
VSSH
THERE'S MANY BAD PEOPLE IN THIS WORLD BUT WE'LL BE ABLE TO MEET GOOD PEOPLE TOO
AFTER THIS, LET'S DO OUR BEST BE STRONG!
AFTER THIS, KAASAN...
VSSH
LEADING THE WAY TO JAPAN... IT MIGHT BE TOUSAN GUIDING US RIGHT?
LOOK! THAT STAR...
...IT'S CROSSING THE SEA!

volume:4

喪われた国

Ushinawareta kuni

The Lost Homeland

THE FIRST TIME I CHECKED ON HIM

—WAS WHEN IT BEGAN DRIZZLING IN CHUJOU PARK, SHINJUKU

子供たちよ！戦禍

NOTE Banner reads "Save Children of War!"

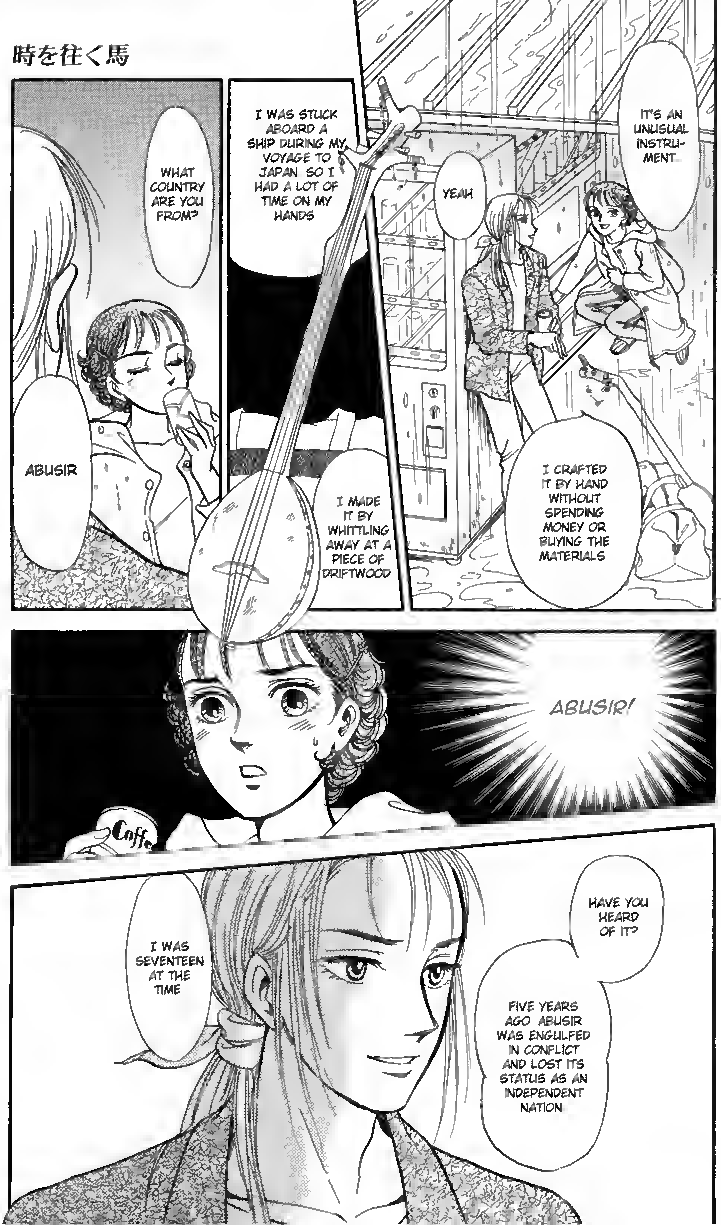
WHO'S THE SINGER?
BUT IT'S NOT JAPANESE, IS IT?
IT'S A SONG!
COULD IT BE SOME FOLK SONG? NAH. IT SOUNDS MORE EXOTIC
WHAT COUNTRY SPEAKS THIS LANGUAGE?
IT'S LIKE NOTHING I'VE HEARD BEFORE.
AND THAT MUSIC WHAT KIND OF INSTRUMENT IS IT?

HE'S GOT A THIN VOICE, BUT ONE THAT CARRIES REALLY WELL!
AMAZING
WOW!

SUCH LOVELY MUSIC
WHEN HE WAS IN SHIBUYA LAST MONTH, EVERYONE WAS GOSSIPING ABOUT HIM.
I KNOW WHO HE IS! I HEARD HE'S A SINGER WHO ROAMS FROM PLACE TO PLACE!
REALLY? YOU MEAN HE'S A BOHEMIAN ARTIST?
THE SONG, TOO IT'S LIKE THE MUSICAL SCALES IN JAPANESE MUSIC
BUT THE MELODY IS A BIT MELANCHOLY...
IF YOU DON'T HURRY, IT'LL START POURING DOWN!
YOU CAN HEAR HIM NEXT TIME! IT'S VITAL THAT WE VOLUNTEERS PACK UP OUR STALLS!
WHAT NATIONALITY IS HE?
I'VE NEVER SEEN AN INSTRUMENT LIKE THAT

SEE YOU NEXT TIME!
WE'LL BE AT IKEBUKURO NEXT WEEK!
ERR...

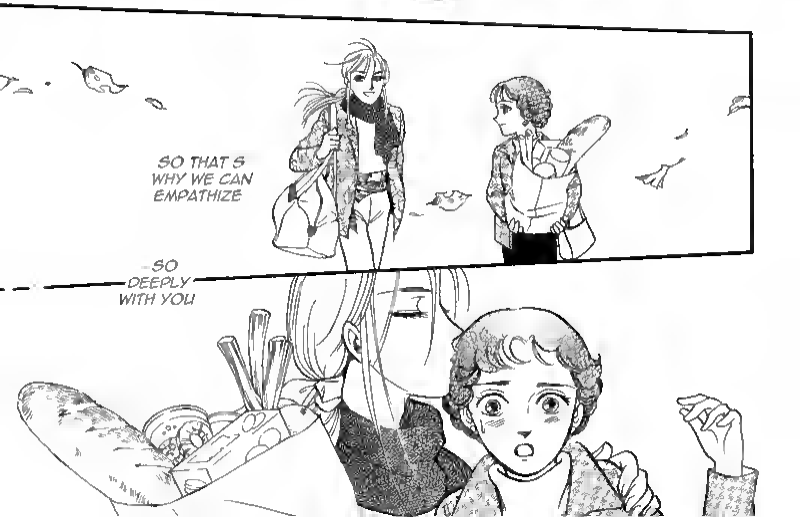
I'M SO SORRY! I DIDN'T MEAN TO MAKE YOU STOP!
IT'S ALL RIGHT
NO ONE WAS LISTENING ANYWAY
VSSH
PLUS IT'S REALLY STARTING TO POUR——
THAT'S UNTRUE
WE JAPANESE MAY PRETEND NOT TO NOTICE BUT WE *WERE* LISTENING TO YOU!
I THINK ALL OF US LIKED YOUR SONG VERY MUCH!
blush
THANK YOU


IT'S AN UNUSUAL INSTRUMENT
YEAH
I CRAFTED IT BY HAND WITHOUT SPENDING MONEY OR BUYING THE MATERIALS
I WAS STUCK ABOARD A SHIP DURING MY VOYAGE TO JAPAN SO I HAD A LOT OF TIME ON MY HANDS
I MADE IT BY WHITTLING AWAY AT A PIECE OF DRIFTWOOD
WHAT COUNTRY ARE YOU FROM?
ABUSIR
ABUSIR!
Coffee
HAVE YOU HEARD OF IT?
FIVE YEARS AGO ABUSIR WAS ENGULFED IN CONFLICT AND LOST ITS STATUS AS AN INDEPENDENT NATION
I WAS SEVENTEEN AT THE TIME

I'M MISUZU.
I'M NASAR.
CAN YOU TELL ME YOUR NAME?
WHAT MUST IT BE LIKE...
...TO HAVE NO COUNTRY TO CALL HOME?
What can I say?...
WHEN SHE WAS AT SCHOOL, SHE MADE A NEW FRIEND - A CHINESE GIRL NAMED MEILIN. SHE USED THE CHARACTERS OF MEILIN'S NAME TO COME UP WITH MY NAME, MISUZU.
MY GREAT-GRANDMOTHER WAS BORN IN MANCHURIA, AND LATER GREW UP IN SHANGHAI.
MY NAME WAS GIVEN TO ME BY MY LATE GREAT-GRANDMOTHER.
MY GREAT-GRANDMOTHER
WAS SOMEONE WHO LOST HER FORMER HOMELAND AS WELL

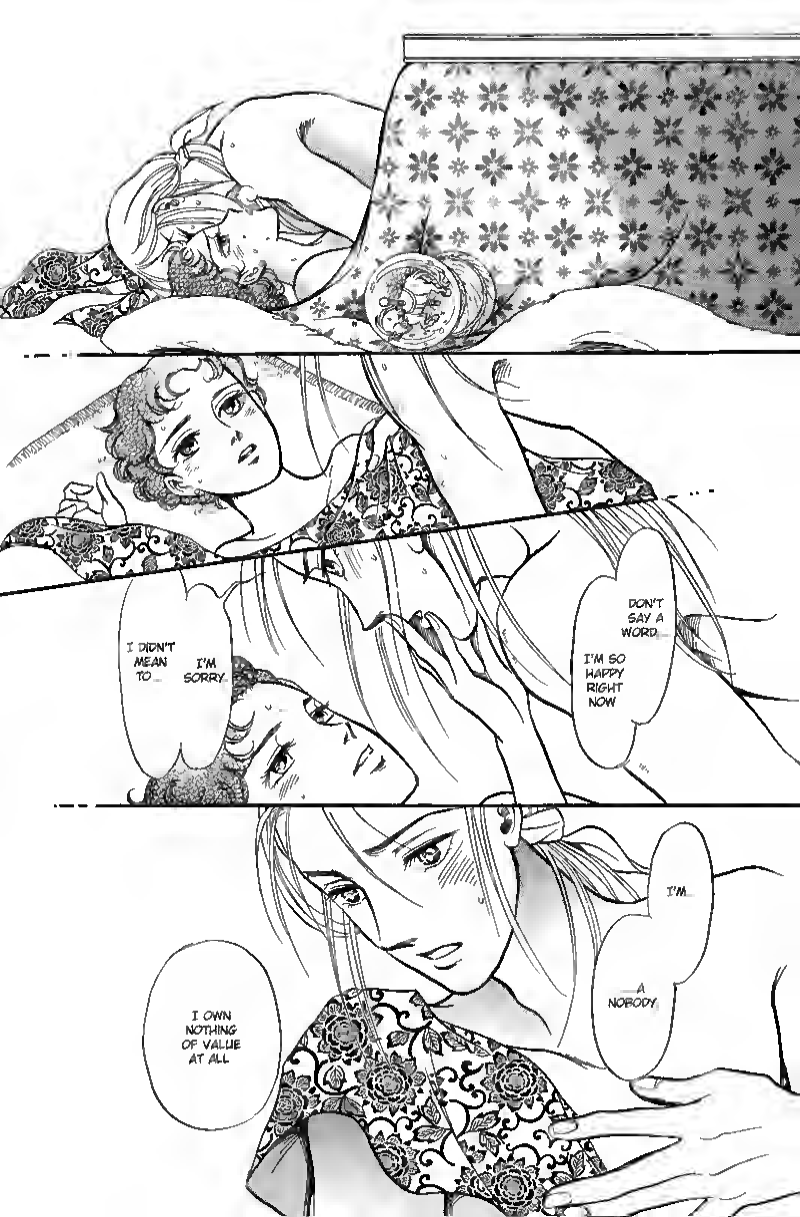
TO BE ABLE TO GO BACK ALL WE WANTED TO DO WAS RETURN HOME
WHY DID IT HAPPEN?
IT WAS A TIME OF TERRIBLE ATROCITIES ONE AFTER THE OTHER
MAYBE A MILITANT JAPAN WAS A COUNTRY THAT SHOULDN'T HAVE HELD THE AMBITIONS THAT IT DID
BUT NATURALLY I'D SAY THAT MISUZU FOR YOUR OBAACHAN'S HOMELAND WAS OVER THERE

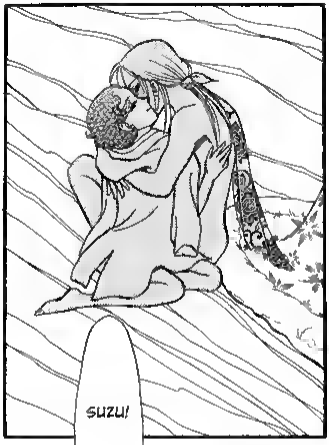
OBAACHAN affectionate title for Grandma



chop chop chop
Numb with cold
Are we inside your home at last?
UWAA!
IT'S FREEZING!
I MADE A STEW EARLIER! I'LL HEAT IT UP RIGHT AWAY!
Do you really use it like this?
SHE TOOK IT WITH HER WHEN SHE WENT ON HER VOYAGE ACROSS THE EAST CHINA SEA FROM THE MAINLAND.
SHE TOLD ME THAT HER DREAM LIVES ON WITHIN IT
SEE THIS? OBAACHAN LEFT ME THIS SNOWGLOBE AS A KEEPSAKE

YOUR OBAA-CHAN'S DREAM...
WHAT WAS IT?
TO MAKE FRIENDS WITH PEOPLE LIVING AROUND THE WORLD
AND HEAR LOTS OF EXOTIC TALES ABOUT FARAWAY LANDS
INCLUD-ING
MY TALE TOO?
M' SUZU
IT'S HARD TO SAY HUH? JUST CALL ME 'SUZU'


I DIDN'T MEAN TO...
I'M SORRY.
DON'T SAY A WORD.
I'M SO HAPPY RIGHT NOW
I'M...
A NOBODY.
I OWN NOTHING OF VALUE AT ALL


SUZU!

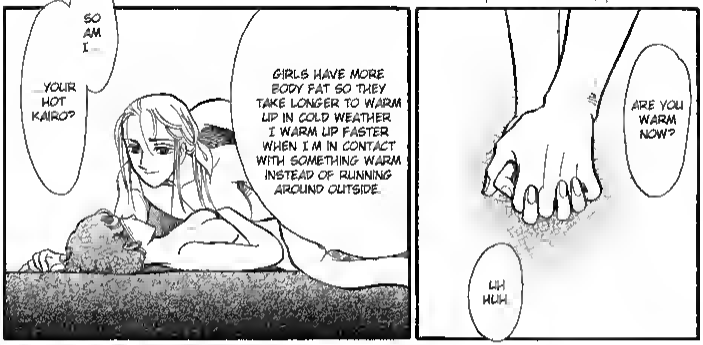
IT WAS MUTUAL AND SPONTANEOUS I'VE BEEN WAITING FOR A MOMENT LIKE THIS.
DON'T TALK LIKE THAT

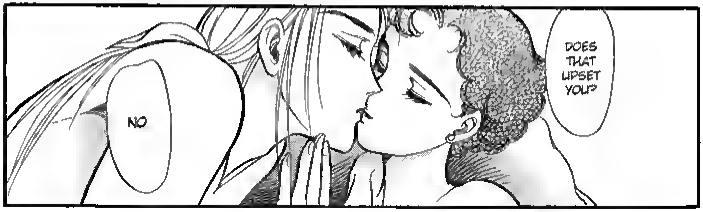
COUGH!
COUGH!
Oh no!
DO YOU KEEP NOTHING BUT BOOKS IN YOUR ROOM?
A medical clinic
How can you just use a sleeping bag?
AT THE VERY LEAST I'LL HAVE TO BUY YOU A FUTON AND SOME MEDICINE!

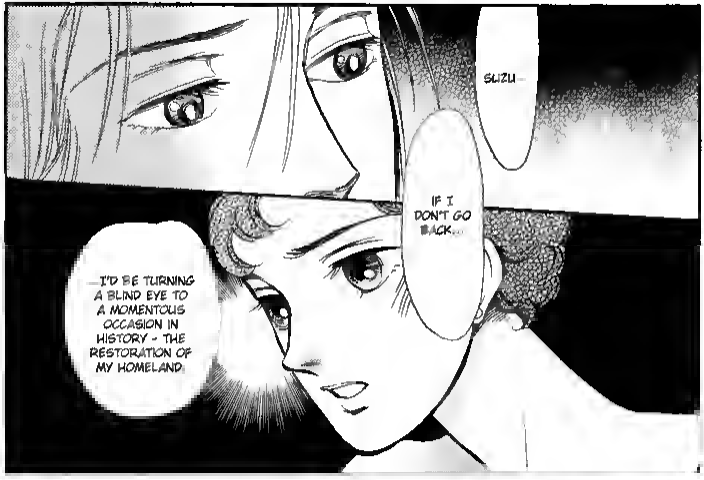
THE NEWS CAME.
ACCORDING TO THE NEWS, THEY PASSED RESOLUTIONS TO HALT THE INJUSTICES DEVASTATING ABLISIR!
THE FIVE PERMANENT MEMBERS OF THE U.N. SECURITY COUNCIL HAVE PLEDGED THEIR SUPPORT!
THEY SAY ABLISIR MIGHT REGAIN ITS INDEPENDENCE AGAIN!
NASA!! GREAT NEWS!
WE'D BEEN TOGETHER FOR ABOUT THREE YEARS.
PERFORMING OVER THERE.
WHEN SUDDENLY ONE DAY.
WHERE'S NASA!?
COULD THIS BE ABLISIR'S TURN, TOO?
JUST LIKE BEFORE WHEN THE STATE OF ISRAEL WAS BORN.
...HE'D BEEN WAITING SO LONG TO HEAR!
THE WONDERFUL NEWS...

I'M READY TO GO BACK!
IT WAS OUR HOME ONCE BEFORE! THAT LAND WILL BECOME ABUSIR ONCE AGAIN!
I'M SURE WE'LL BE ABLE TO MAKE A FRESH START!
I'M SORRY, BUT THE IDEA OF GOING BACK IS...
BUT THE ABUSIR PEOPLE ARE SCATTERED ALL OVER THE WORLD AS REFUGEES
ABUSIR IS OUR HOMELAND!
DO YOU THINK SO?
EVEN IF THE U.N. RECOGNIZES US, IT'S A GAMBLE TO ASSUME THE WAR IS OVER.
IT'S STILL DANGEROUS. THE OCCUPYING FORCES WON'T SURRENDER THE TERRITORY THEY'VE TAKEN FROM US.

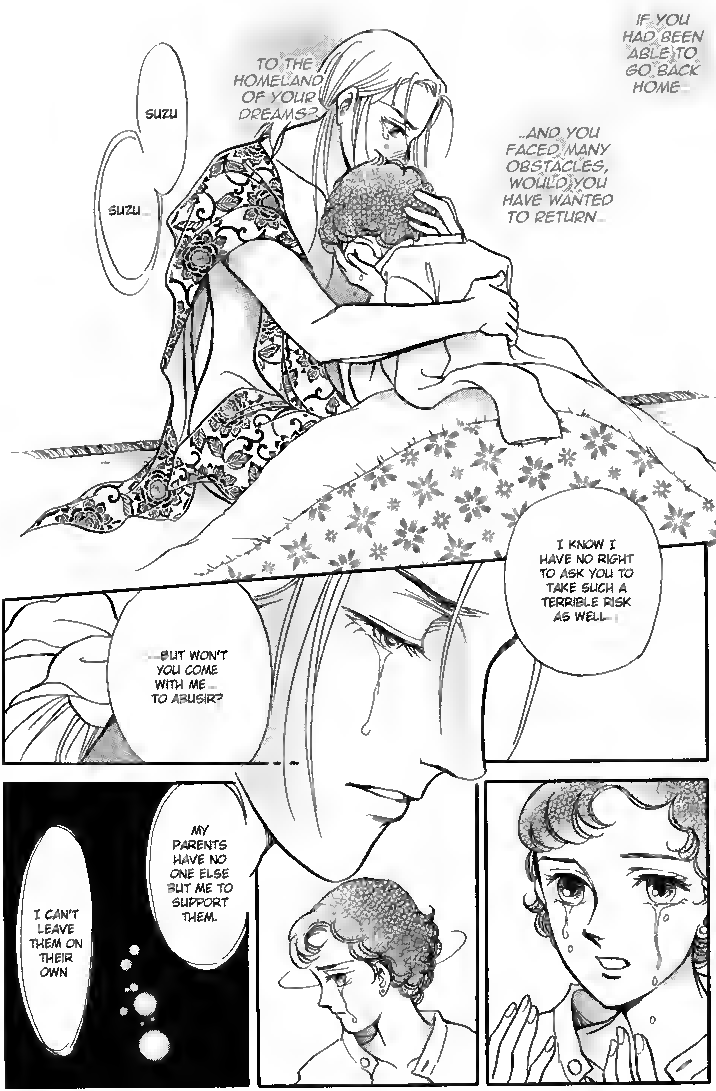
KAIRO an adhesive cloth heating pad placed in pockets to keep the wearer warm for up to twelve hours. A Japanese invention


SO AM I...
...YOUR HOT KAIRO?
GIRLS HAVE MORE BODY FAT SO THEY TAKE LONGER TO WARM UP IN COLD WEATHER. I WARM UP FASTER WHEN I'M IN CONTACT WITH SOMETHING WARM INSTEAD OF RUNNING AROUND OUTSIDE.
ARE YOU WARM NOW?
UH HUH.





BUT I'M WILLING TO TAKE THAT RISK...FOR I DON'T WANT TO BE AWAY FROM MY HOME ANY LONGER.
I'LL LOSE MY REFUGEE STATUS IF I GO BACK
YOU WON'T BE ABLE TO EVER COME BACK TO JAPAN AGAIN!
DON'T SAY IT...
DON'T GO BACK!
AFTER ALL, WHAT THEY DO IS THEIR BUSINESS WHEN THEY'RE ON THE BRINK OF TAKING ACTION. THEY'LL END UP WASHING THEIR HANDS OF THE SITUATION
EVERYONE'S BEEN SAYING... THAT THIS ISN'T ABOUT WAITING FOR THE SECURITY COUNCIL AND U.N TROOPS TO GAIN ABSOLUTE CONTROL OVER THE REGION
IF YOU'RE ABLE TO GO BACK...
THAT'S GREAT...
WOULD YOU MAKE THE SAME DECISION, OBAACHAN?
OBAACHAN

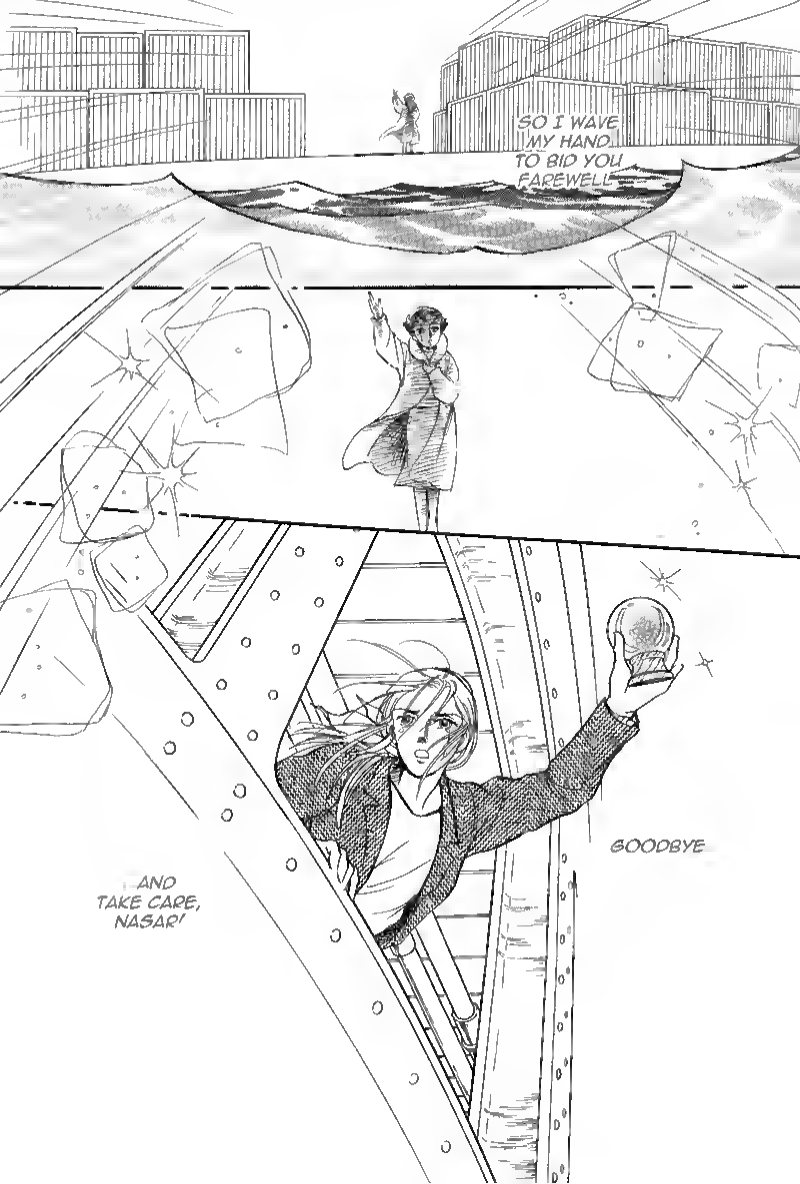

IF YOU HAD BEEN ABLE TO GO BACK HOME...
TO THE HOMELAND OF YOUR DREAMS?
...AND YOU FACED MANY OBSTACLES, WOULD YOU HAVE WANTED TO RETURN...
SUZU
SUZU...
I KNOW I HAVE NO RIGHT TO ASK YOU TO TAKE SUCH A TERRIBLE RISK AS WELL...
...BUT WON'T YOU COME WITH ME... TO ABUSIR?
MY PARENTS HAVE NO ONE ELSE BUT ME TO SUPPORT THEM.
I CAN'T LEAVE THEM ON THEIR OWN

I'M GOING
DO YOU HAVE AN ITEM IN YOUR POSSESSION THAT'S SPECIAL TO YOU?
SOMETHING SPECIAL TO ME? OH YES, I KNOW WHY.
BECAUSE YOU'RE LEAVING.

HONK
TIME TO BOARD!
WE'RE LEAVING SOON!
NAGA!
DON'T MISS THE BOAT!
HE WAS HIRED AS PART OF OUR CREW, BUT HE'S ONLY DOING IT SO HE CAN TRAVEL HOME TO HIS COUNTRY
SHORTLY AFTER THAT NIGHT...
SUZU
NAGA, YOU'RE CARRYING NOTHING BUT BOOKS IN YOUR LUGGAGE!
SO YOU READ JAPANESE, HUH?
HMMPH

TAKE THIS
THE HORSE THAT BROUGHT US TOGETHER.
BUT WHEN YOU RETURN TO YOUR HOMELAND, FORGET ABOUT ME
SUZU!
LIVE TO A RIPE OLD AGE SO YOU CAN HAVE A GRANDCHILD OF YOUR OWN
INVITE ME OVER AND INTRODUCE ME TO EVERYONE ALL RIGHT?
WHEN YOU'VE SETTLED DOWN WITH YOUR OWN FAMILY OVER THERE, NASAR.

IF I'M GOING TO SHED MORE TEARS, IT WILL BE BEHIND YOUR BACK
HONK
...FOR I DON'T WANT YOU TO SEE MY FACE LIKE THIS.
HONK


SO I WAVE MY HAND TO BID YOU FAREWELL
GOODBYE
AND TAKE CARE, NASA!

A CORNER OF YOUR BOOKSHELF WOULD BE NICE...
...NEXT TO YOUR BELOVED BOOKS.
KEEP THE SNOWGLOBE IN YOUR ROOM...
THE BOOK OF THE FAIR
吾妻鏡
五妻鏡
END.

The Horse That Passes Through Time

Translation Notes

Story 1 Inochi (Life)
Abusir is a fictional land

Story 2 Hatasenai Yakusoku (The Unfulfilled Promise)
Many French loanwords appeared in the original Japanese text to immerse readers in the foreign setting. To maintain that same sense of immersion for the typical English reader who is more familiar with the French language, a few typical Japanese phrases have been replaced with their French equivalents. They are easy to understand within the context of the manga. However, Japanese forms of address were translated into English to avoid unnecessary confusion.

Story 3 Umi wo Wateru Hoshi (The Star Crossing the Sea)
Several Mandarin phrases appeared in the original Japanese text. These have been converted into pinyin without tone marks for this translation.
A little background history: waves of Japanese immigrants settled on the mainland after the invasion of Manchuria in 1931, but at great cost to the local civilians who lost their land and were forced into menial labor. There were reports of terrible atrocities and human rights violations. With the Japanese offensive in WWII, such atrocities spread throughout China and South East Asia. The Chinese survivors who yell abuse and ransack the baggage of repatriated Japanese settlers in this story are very much victims too.

Story 4 Ushinawareta Kuni (The Lost Homeland)
There is a certain irony at work when Nasir wonders if Abusir can be an independent state like Israel. Ever since 1947, when the U.N. approved the partitioning of Palestine into two states, one Jewish and one Arabic, the region has been subjected to ongoing turmoil that continues to this day.
Four books are depicted on the final page next to the snowglobe. From right to left:
1. *The Book of the Fair* by Hubert Howe Bancroft – a general historical work describing the latest advances in Western science, art and industry from an exposition held in Chicago in 1893. This is about the time snowglobes became popular in Europe.
2. *Azuma Kagami (Mirror of the East)* – a medieval Japanese text chronicling the events of the Kamakura Shogunate from 1180 to 1266. In the mid-1990s, Takemiya Keiko created a 3-volume series based on the events in *Azuma Kagami*.
3. *Jazirat Failaka (Failaka Island)* – an island off the coast of Kuwait. During the Iraqi invasion in 1990, the entire population was expelled to the mainland. After the war, the island's beaches were found to be full of mines, the sewerage system destroyed, buildings riddled with bullets. Even to this day, few locals have returned. There does not seem to be a well-known Arabic book by this title.
4. A nonsense script.

Thank you to the members of the LiveJournal communities free_manga, linguaphiles, and terra_e for their help!

脚本講座「時を往く馬」

Script Discussion
[Toki wo Yuku Uma]

This is a tale consisting of four stories that are 8, 16, 24, and 32 pages in length. However, I initially intended to create a single large story of 80 pages. At the planning stage, I was asked to link the stories with a common object, so after I went away and thought about what to use, I settled for a toy snowglobe. Using a 120-year-old snowglobe, one of the many toys sold at Christmas, was a prop that evokes a sense of nostalgia and takes readers back to the good old days. The truth is, my own mother actually took a German antique doll back home with her from Manchuria during wartime, and I once created a tale of this doll traveling through time and space. Nevertheless, for this tale the doll was changed to a snowglobe that guides readers into modern times, so I could create stories about current issues such as war and the worldwide suffering it brings.

So that's how this collection of four stories came into being. I decided to rearrange the stories so they were not in chronological order, to make readers view each story separately and only realize the significance of the tale's beginning once they had reached the end. In scriptwriting circles, this is known as the omnibus format. At the start of the 1900s, omnibus was the name of a type of horse-drawn carriage. It seems that the last syllable 'bus' is still reserved for the name of the modern-day passenger vehicle. It was my intent to use different main characters for each of the four stories, but in such a way that the reader is riding along in the same 'bus,' so to speak. You see my reasoning now, don't you?

Firstly, when I made up my own mind about the theme and the page length of each story, I also decided to tell the final story in the timeline first, and go back to the beginning of the timeline in the second story. As for how the snowglobe travels the world to the conclusion in the present (in reality some time in the near future), I chose to show the snowglobe traveling to Japan in the third story and appearing in Japan in the fourth story. So the reader is allowed to simply enjoy each of the short stories in isolation until the very end of the collection, as only the creator is aware of the big picture. I wanted to construct the entire tale in such a way that the greatest emotional impact is delayed until the very end of the final story.

[Translation note: From this point on, Takemiya-sensei explains how her stories are put together based on Kishoutenketsu, the typical Japanese story format. It consists of four stages:
Ki - the introduction, which establishes the characters and background.
Shou - the build-up from the introduction to the climax.
Ten - the climax, containing the major plot twist.
Ketsu - the ending that brings the story to its conclusion.]

Let's take a look at how I created the first story, which is 8 pages long. Firstly I work out how to allocate the pages between the different stages. It would be fairly dull and predictable to simply allocate two pages to each stage. In this story, the allocation is more like Ki 1 page, Shou 3 pages, Ten 2 pages, Ketsu 2 pages, right? But maybe choosing Ki 2 pages, Shou 3 pages, Ten 2 pages, Ketsu 1 page would have been better.

Next, I have to write a plot outline. After deciding I would draw it myself by hand, I must figure out how to proceed. As the creator, I choose what to show and what to hide, and how to tell the story. If I want to create a short story that's 32 pages long, I need to complete a plot outline in a single page. The plot outline for the 8 page story is the same length as well - no more than a page long. If the plot outline is too long, the whole story will become condensed at the drawing stage and won't make sense.

In the first story, the main character is anonymous. However, she is obviously a battle-hardened girl who is able to shoot her enemies on sight. That final scene of silent contemplation, in which she reflects about a booklover who once lived in the ruined house then finds the toy horse, is especially important - I created this story specifically to capture that moment. In modern warfare where there is no side that is absolutely right by any means and the conflict is never-ending, I wanted to depict the reality of a person trapped in such an existence. Since this is merely 8 pages in length, extra information about the war-torn area is left out, and the focus is on combat action in a land that has been claimed and reclaimed many times. I thought it best to show the daily life of people living in such circumstances - young soldiers having mundane conversation when a missile drops unexpectedly from the sky, and the toy inspiring one man to remember the woman he loved. The connection between the characters, their backgrounds and the sequence of events leading up to this story are not explained in detail.

As a combatant, the girl has no qualms about killing others, yet picking up the same toy a few minutes later inspires her to think about the fate of others whom, unlike her, dislike the use of firearms. I hope I managed to capture her sorrow in this bleakly ironic conclusion.

In the second story, "The Unfulfilled Promise" of 32 pages, the storyline goes back to the time and place the snowglobe, the key character in this tale, was born. With the greater page count, I have more room to build the dramatic tension, and I was initially leaning towards dividing the story into a Kishoutenketsu format of 8 pages per stage. However, while I was drawing the artwork and doing my best to depict the tale in an omnipresent point of view, I found myself focusing on the boy. So I made him the main character and compiled the story in a first person viewpoint. In the end, creating the final scenes of the boy as an old man was the most easiest section for me to complete.

While trying to write the plot, I realized the final epilogue scene needed 5 pages. Taking that out leaves 27 pages - and I made up my mind to allot them in the Kishoutenketsu format roughly as Ki 9 pages, Shou 7 pages, Ten 7 pages, Ketsu 4 pages. Naturally, the plot outline with backstory only took up one page.

The backstory consists of additional information that becomes the foundation for the story, yet does not actually appear in the story itself. In this case, the girl's backstory is that she really wants to see her absent father and expresses a desire to receive a Christmas gift from him. However, both parents wish to migrate to America for business. Her stepmother is a homesick American, which is another reason the father is keen to migrate there. Although this was an important part of the story, I touched on it as little as possible because this is better left as backstory. If too much information is revealed in a random fashion, the reader will lose sight of the main plotline and won't have a clear concept of the story when they finish reading. So that's why I thought about making the drama simple and went to the trouble not to hasten the pacing of the story. A slower pace also gives more room for the characters to shine, so to speak.

The story is a simple one that takes up no more than four sentences. A poor apprentice boy on a street corner sees a little girl charmed by the snowglobe in the shopfront window. Seeing the girl fixated on it, the boy considers giving it to her as a gift. On Christmas Eve, the boy wasn't able to hand over the present to the departing girl. He was left with the snowglobe in his hand, but as he looks back on that moment as an old man, he believes he was successful in handing his heart to her.

However, this boy had no chance to get to know this girl, so what else could he have done to stop the carriage? It's much more difficult to approach a total stranger than you'd think. I suspect everyone knows how awkward it is to give up a seat on a train, so handing a gift to a complete stranger is an act that is beyond our everyday experience. In this story, my aim was to depict the main character performing such an incredibly chivalrous deed. Although it may seem trivial, giving one's heart on Christmas Eve is a most fitting gift, and even if it's very impractical, I constructed this story in an attempt to recreate that moment in which someone wishes to give their heart to another. As sentimental and old-fashioned as such values seem today, I feel they were much more commonplace at the start of the 20th Century, and I really wanted to create an old-fashioned sentimental story like this very much.

The events of the last 5 pages occur roughly 60 years later. By now, the main character has grown old and no longer has the snowglobe with him. The snowglobe has passed into the possession of someone else, and is transferred through many hands until finally it turns up at the feet of the girl in the first story. By the time it reaches her there, roughly 150 years have passed.

Since it has survived for so long, I think it is appropriate that the snowglobe would develop a soul of its own. So on the first page of this story I've included another backstory explaining how the toy came into being. As the toymaker's final work for his grandaughter, one he created with a great deal of love and care, the snowglobe was put up for sale without anyone realizing the maker's dying wishes.

Since the toymaker's love was never bequeathed to his grandaughter, naturally the emotions reside in the toy to form a soul - and this soul creates the link between the boy and girl in the second story, as well as the turning point in the lives of people in the first story. In this way, I was able to accumulate ideas about the snowglobe during the creative process.

In the third story of 16 pages, the horse is in China. A rich man takes the snowglobe from Europe across the continent to China, for he has bought it as a gift for his daughter. In this story, the snowglobe is handed over to a Japanese girl in the last months of the Pacific War of WWII. I'm not sure whether this is how my mother's antique doll arrived in China - I simply used my own imagination in this depiction. The doll was made in Germany, but was handed to my mother when she lived in the region formerly known as Manchuria. The forced repatriation of my mother as a young girl under harsh circumstances to Japan and how she takes the doll with her is a true story. But with the passage of time, memories fade, and I came to realize that what I had been told was more like the gathered remnants of the truth. Still, I wanted to include it in a work some day. But the fact is I never consulted my mother for details in writing this drama. Because of that, I felt I had more freedom to use my imagination to depict this story.

Before the age of the Chinese Cultural Revolution came to pass, the wealthy Chinese merchant class and the Japanese ruling class found it mutually advantageous to form close ties. Following Japan's defeat in the war, these ties crumbled, and shortly thereafter many Chinese merchants decided to migrate to Hong Kong, a major trading port under a 99-year lease to the UK. These facts formed the backstory of the conversation between the girl and her Japanese friend around the time of the Japanese defeat.

This story has been structured in four stages as Ki 4 pages, Shou 6 pages, Ten 4 pages, Ketsu 2 pages.

With the fourth and final story of 24 pages, I had to work out how to show the link between this story and the first story. Since there was little room in the 24 pages, I depicted the story in such a way that when readers see the very last page of the final story, they finally know the identity of the man who disliked guns way back in the first story.

Excluding that one page, the story structure was divided into four stages as Ki 6 pages, Shou 7 pages, Ten 6 pages, Ketsu 4 pages.

As described in the title "The Lost Homeland," after the young refugee loses his country during conflict and flees to Japan, he meets the girl who inherited the snowglobe from her great-grandmother, the main character in the preceding story. When he leaves her, the snowglobe is passed on to him. That's how the snowglobe comes to be placed side by side with the books much loved by the man - still alive after many years - in the final page of "The Lost Homeland."

There is conflict throughout the world, and there doesn't seem to be any solution in sight. I thought it best under the circumstances not to use the name of a real country in the first and final stories. Since the first story takes place a few decades into the future, I decided to make up the fictional name of Abusir.

So what did you think of it all?

On the face of it, writing a detailed commentary of my own work was a difficult task. However, if you've gained something useful in knowing the secrets behind creating this story, then that would make it all worthwhile. It's my heartfelt wish that spending time in the world of this tale gives you the same enjoyment as I felt in creating it.

February 2006,
Takemiya Keiko.

時を往く馬

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